

NEW NIKON D3100
14.2MP & FULL HD



**FIRST
LOOK**

**PHOTO INSIGHT: TOP TIPS
FROM HEATHER ANGEL**

Saturday 4 September 2010

amateur **Photographer**

FOR EVERYONE WHO LOVES PHOTOGRAPHY, EVERY WEEK!

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**WE REVEAL THE BEST
CAMERAS IN EUROPE**

Results of Photo Editors' vote

GET SET FOR ACTION

Super-fast cameras with lightning reactions



ON TEST

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EIZO FLEXSCAN

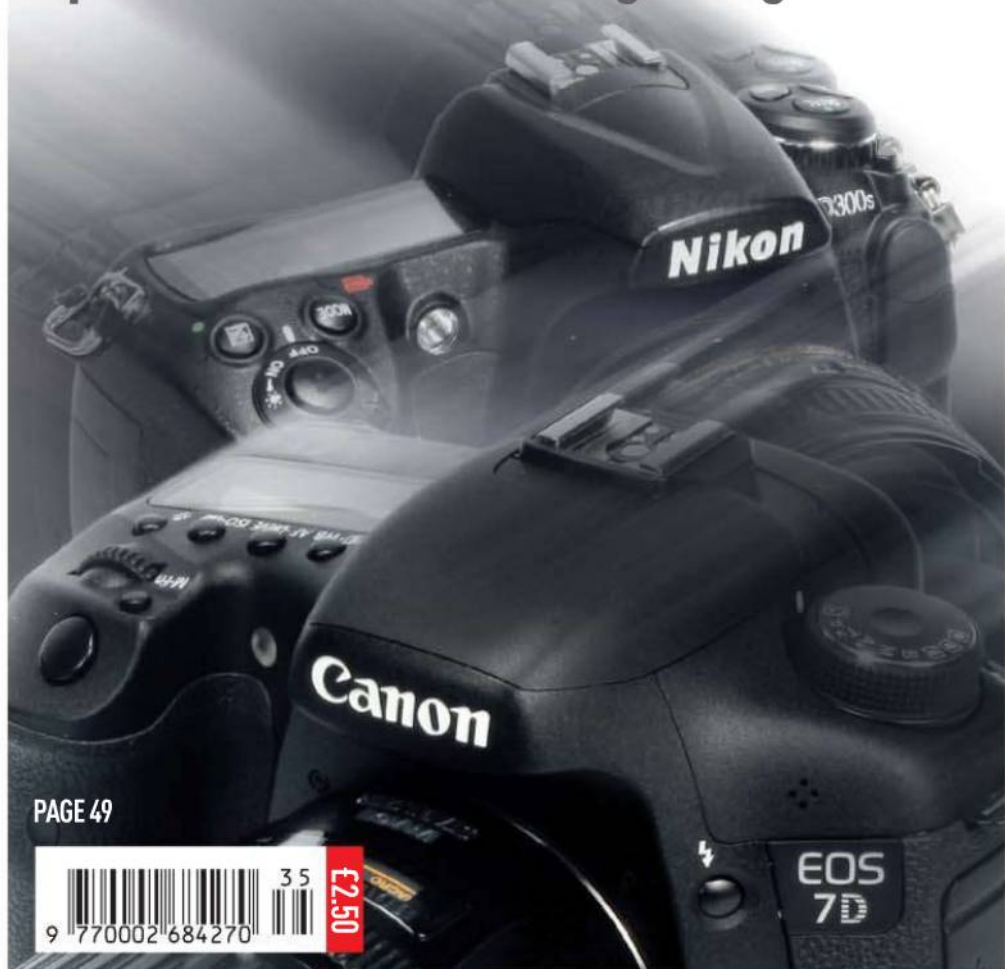
Ideal monitor for photographers?



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HOW TO...

Recreate the look of a faded
DAGUERRETYPE



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SIGMA



OUR WORLD

Liz O. Baylen: Born in 1979, she graduated from Ohio University's School of Visual Communications in 2001 and began working for The Washington Times. She has covered assignments around the world and was selected as a finalist for the Pulitzer Prize while with The Washington Times. Most recently, her images have appeared in several major newspapers.

Photo data: SIGMA 24-70mm F2.8 IF EX DG HSM. 1/800 second exposure at F5.0

LIZ O. BAYLEN SHOOTS THE WORLD WITH A SIGMA LENS.

An unusual scene captured by a Sigma lens - croquet in New York's Central Park!

This photograph was captured by a Sigma lens, a large aperture standard zoom lens optimised for full-frame digital SLR cameras. Benefiting from the latest optical design, a compact body length of only 94.7mm is achieved. Extra Low Dispersion (ELD), Special Low Dispersion (SLD) glass elements and an aspherical lens compensate for colour aberrations and ensure high image quality. The Super Multi-Layer Coating reduces flare and ghosting, and the Hyper Sonic Motor (HSM) ensures quiet, high-speed autofocus while allowing full-time manual focus override.

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Amateur Photographer For everyone who loves photography

THE WORLD isn't short of people who want to give advice, but unless luck is on your side, you'll come across only a few whose words you truly value. Passion is no substitute for sense, and when big money is at stake only clear-headed, experienced, knowledgeable and unhindered advice will do. For advice to be any good it must be delivered specifically for your benefit, with the interests of the donor and any other party firmly put to one side. Some are happy to recommend a product, service or place they know is not the best just because they have used it, and find admitting a poor choice beyond their capacity. Some will recommend one above the others when they have no experience of the alternatives and wish to play the role

of the wise owl. Finding advice you can use is nowhere near as straightforward as it should be.

This week we publish the results of the European Imaging and Sound Association (EISA) awards programme. The winning products have been voted the best new launches in their category, and represent the advice of AP's technical team combined with that of Europe's 15 best photography magazines. This is no Eurovision; it is advice from people I trust, and I hope you will too.



Damien Demolder
Editor

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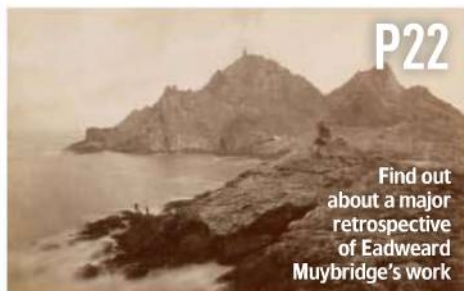
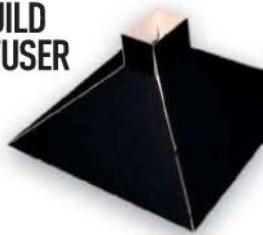
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THE AP READERS' POLL

IN AP 21 AUGUST WE ASKED... Is your current computer monitor capable of displaying what your camera can capture?



YOU ANSWERED...

A Yes, perfectly	26%
B Yes, mostly	40%
C No, not really	17%
D No, not at all	3%
E I don't know	14%

THIS WEEK WE ASK...

Do the EISA awards mean anything to you?

VOTE ONLINE www.amateurphotographer.co.uk

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W Eugene Smith led a troubled but eventful life, and his groundbreaking photo essays have inspired generations of photojournalists, writes David Clark



HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/readerspotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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First Sony 'DSLRs' to offer video capture • Shooting speeds of up to 10fps

NEW ALPHA 'DSLRs' TO FEATURE 'TRANSLUCENT' MIRROR

SONY is set to introduce shooting speeds of up to 10fps, as well as video, in its latest Alpha DSLR cameras, the Alpha 55 and Alpha 33, by using a new non-moving 'translucent' mirror.

Echoing the technology of the pellicle mirror in Canon's EOS RT of 1989, Sony's new semi-transparent mirror allows light to be fed simultaneously to a camera's imaging sensor and AF system, removing the need for a moving mirror and providing the potential for much-improved focus tracking, as well as active AF in Live View and video modes.

The Sony Alpha 33 and Alpha 55 will be the first Sony 'DSLR' cameras to offer a video-capture facility. By using what Sony calls 'Translucent Mirror Technology', phase-detection autofocus during video recording becomes possible for the

first time in a DSLR camera. The company says this new technology will significantly outperform the contrast-detection AF systems currently used by other manufacturers for focusing during video capture.

Eliminating the requirement for mirror movement between frames has enabled Sony engineers to achieve high frame rates in these two new cameras: the Alpha 55 will be capable of 10fps in Continuous Priority mode with tracking AF, and the Alpha 33 up to 7fps in the same mode.

In another unusual move, Sony has equipped its new 'DSLR' models with electronic rather than optical viewfinders. The 1.15-million-dot 'Tru-Finders' will provide 100% image coverage, a digital level gauge and gridline display options. As the prism has been replaced by an EVF, these

cameras cannot be classed as SLRs. Sony is calling them SLT, single lens translucent.

The 3D sweep panorama mode that was first seen in the Sony DSC-WX5 and the company's NEX micro-system cameras is also to be incorporated into the new Alpha bodies, as will SteadyShot Inside, an anti-dust system and auto-HDR modes.

Of the two cameras, the Alpha 55 is the higher specified, featuring a Sony Exmor HD APS-C-size, 16.2-million-pixel CMOS sensor, while the Alpha 33 has a 14.2-million-pixel CMOS sensor. Each camera will have a sensitivity range of ISO 100–12,800, which can be extended to ISO 25,600 by using a multi-frame, noise-reduction mode.

The two new models will be available in the UK from September. Sony has yet to confirm pricing.

A week of photographic opportunity

PHOTODIARY

Wednesday 1 September

EXHIBITION Astrid Kirchherr: A Retrospective [Beatles images], until 29 January 2011 at Victoria Gallery & Museum, University of Liverpool, Liverpool L69 3DR. Visit www.liv.ac.uk/vgm. **EXHIBITION** Group Show, until 4 September at The Wapping Project, Bankside, London SE1 9LR. Tel: 0207 981 9851. Visit www.thewappingproject.com.



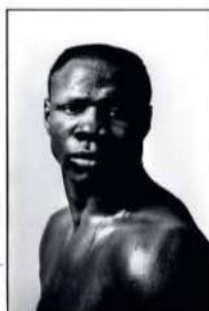
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Thursday 2 September

EXHIBITION Rude Britannia: British Comic Art features photography and other art forms, until 5 September at Tate Britain, Millbank, London SW1P 4RG. Tel: 0207 887 8888. Visit www.tate.org.uk/britain. **EXHIBITION** The Press Photographers' Year 2010, until 10 September at Lyttelton Foyer, National Theatre, South Bank, London SE1 9PX. Tel: 0207 452 3000.

Friday 3 September

EXHIBITION Sally Soames photographs, until 1 October at University Gallery, Northumbria University, Newcastle upon Tyne NE1 8ST. Tel: 0191 227 4424. Visit www.northumbria.ac.uk. **DON'T MISS** Switching on of Blackpool Illuminations, seafront, Blackpool, Lancashire. Visit www.visitblackpool.com.



© SALLY SOAMES

Saturday 4 September

DON'T MISS Highland Games at Braemar, Scotland. Visit www.braemargathering.org. **EXHIBITION** Strangelands by various photographers, until 3 October at Third Floor Gallery, Cardiff CF10 5AD. Tel: 02921 159 151.

Sunday 5 September

EXHIBITION Face to Face by James Mollison, 30 large-scale portraits of apes, until 26 September at The Herbert Art Gallery & Museum, Coventry CV1 5QP. Tel: 02476 294 736. **EXHIBITION** The Wall by Iain Weir, snapshots into the physical challenges and triumphs of some of the UK's top sporting events, until 14 November at the River & Rowing Museum, Henley on Thames, Oxfordshire RG9 1BF. Tel: 01491 415 600.

Monday 6 September

DON'T MISS Lecture and workshop by Simon Roberts, who was the official photographer for this year's general election. Focus on black & white landscape photography. To apply call 0115 848 2813. Email: linsey.richards@ntu.ac.uk. Visit www.ntu.ac.uk/masterclass. **EXHIBITION** Love from London: A City of Stars, photographs featuring renowned film stars in London, until 9 October at Getty Images Gallery, London W1W 8DX. Tel: 0207 291 5380. Visit www.gettyimagesgallery.com.

Tuesday 7 September LATEST AP ON SALE

DON'T MISS Thames Valley Photo Workshops launch a Foundation course of ten weekly 2½-hour sessions (professional workshops begin 8 September) at Wallingford, Oxfordshire. Tel: 01491 837031. Visit <http://tvpw.wordpress.com>. **EXHIBITION** Wildlife Photographer of the Year 2009, until 12 September at Winchester Discovery Centre, Hampshire SO23 8SB. Tel: 01962 873 603. Visit www3.hants.gov.uk/wdc.htm.



DSLRs with traditional optical viewfinders

SONY LAUNCHES ALPHA 560 AND 580

ALONG with the Alpha 55 and 33 models, Sony has also revealed the Alpha 560 and Alpha 580. Essentially the same cameras as the Alpha 55 and 33, but without the fixed mirror and electronic viewfinder, these bodies have lower frame rates and a different Live View system.

The 16.2-million-pixel Alpha 580 and the 14.2-million-pixel Alpha 560 feature traditional optical viewfinders that provide 95% image coverage. In speed-priority continuous advance mode each can shoot at a maximum rate of 7fps, with focus and exposure fixed at the first frame. Shooting while the optical viewfinder is in use allows frame rates as high as 5fps, but in Quick Live View this drops once more to 3fps. The

Quick Live View system is the same as that used by Sony in the past, allowing phase-detection AF with the mirror in the down position. A further Live View mode, called Focus Check Live View, flips the mirror up and streams information from the imaging sensor to the LCD for magnified inspection. In this mode only contrast-detection AF and manual focus are available.

Both models are capable of Full HD (1920x1080i) movie recording, have ISO ranges that span 100–12,800 in normal shooting modes, have multi-frame, noise-reduction stacking, auto-HDR and 3D sweep panorama.

Sony has set a September on-sale date, but has yet to release pricing information.

FUJIFILM UNVEILS 3D W3



FUJIFILM has launched a 3D camera called the FinePix Real 3D W3, boasting 3D High Definition (HD) movie functionality.

The FinePix Real 3D W3 has a 3.5in monitor, stereo sound recording and the ability to view 3D images (live or recorded) on compatible televisions using special glasses that come with the kit. Images can also be viewed in 3D on the camera's screen, without special glasses.

The W3 is a ten-million pixel camera sporting two 3x optical zoom lenses (35–105mm viewing angle equivalent).

The W3 is due out in early September, priced £399.



NIKON D3100: FIRST IMPRESSIONS

Angela Nicholson believes that Nikon is about to make enthusiast photographers jealous of novices with its first APS-C DSLR to feature more than 12 million pixels, Live View and Full HD video capability

WHEN it was first announced just over a year ago, the ten-million-pixel Nikon D3000 looked a little out of step with the current technology. Granted, it was supposed to be an entry-level model with an affordable price tag, but Live View capability was noticeable by its absence. Naturally, this meant that it wasn't video-enabled either. In any case, Nikon has been criticised by some for opting for 720p video in its movie-enabled DSLRs.

Happily, the D3000's successor, the D3100, puts these points – and more – right. For a start, its CMOS sensor has 14.2 million pixels, signalling that Nikon has at last moved away from its '12 million is enough' stance. As well as being Live View-enabled, the D3100 is capable of recording 1920x1080-pixel movies, making it Nikon's first Full HD

movie-capable DSLR. A new contrast-detection AF mode, which adjusts the focus automatically as the subject moves without pressing the shutter release button, has been introduced for use in Live View and video mode. My initial tests of the system found it accurate and smooth, if a little slow.

In many respects, the D3100 looks just the same as the D3000, but significantly, there is a new sprung lever around a button to activate Live View mode and start movie recording. It's much better than selecting Live View mode via a drive mode dial as is the case on some Nikon DSLRs. There's also an extra button to the left of the 3in, 230,000-dot LCD screen; it doesn't add an extra functionality, but separates the Information and Magnification buttons. Similarly, a new drive mode switch under the main

mode dial makes it easier to swap between single frame, continuous and self-timer shooting.

Guide and tutorial modes have been a key development in recent entry-level cameras, and Nikon does a particularly good job with them. The D3100's guide mode is accessed via the main mode dial and provides clear information about which settings are required to get an effect, such as blurred running water or soft background. While the guide mode can be used to make the settings selections, it provides enough information for users to try making the adjustments themselves next time.

Nikon has packed quite a bit into the D3100 that will entice novice photographers and perhaps set enthusiasts wondering about what might be in store for models higher up the company's DSLR line. Arguably, the main disappointment is that the LCD screen has a resolution of only 230,000 dots, but there have to be compromises to keep the price down.

The Nikon D3100 will be on sale from the end of September, priced £499.99 (body only) and £579.99 with the 18-55mm VR lens.

NIKON REVEALS LENS QUARTET

NIKON has bolstered its lens line-up with four new lenses: the AF-S Nikkor 85mm f/1.4G, AF-S Nikkor 24-120mm f/4G ED VR, AF-S DX Nikkor 55-300mm f/4.5-5.6G ED VR and AF-S Nikkor 28-300mm f/3.5-5.6G ED VR. While three of these optics are suitable for use on Nikon's full-frame DSLRs, the AF-S DX Nikkor 55-300mm f/4.5-5.6G ED VR is designed for use on the company's APS-C (DX)-format DSLRs, on which it produces an equivalent focal length of 82.5-450mm.

Aimed at portrait photographers, the AF-S Nikkor 85mm f/1.4G replaces the AF Nikkor 85mm f/1.4D IF with a new optical design featuring ten elements in nine groups and nano crystal coatings to reduce ghosting and flare.

Speaking at the press launch, Nikon UK's group

marketing manager Jeremy Gilbert said, 'The new AF-S Nikkor 24-120mm f/4G ED VR establishes a new line of cost-effective professional f/4 lenses'. Meanwhile, the AF-S DX Nikkor 55-300mm f/4.5-5.6G ED VR 'is intended to help meet the demand for high-ratio zoom optics'. The 'entry-to-mid-level' AF-S Nikkor 55-300mm f/4.5-5.6G ED VR has a sealed mount to help prevent moisture and dust entering the lens or reaching the camera sensor and is designed to complement the 18-55mm kit lens.

Like the AF-S Nikkor 24-120mm f/4G ED VR and AF-S Nikkor 28-300mm f/3.5-5.6G ED VR, the AF-S DX Nikkor 55-300mm f/4.5-5.6G ED VR features Nikon's second-generation Vibration Reduction (VR II) technology and all four lenses have Nikon's Silent Wave Motor (SWM).



The AF-S Nikkor 24-120mm f/4G ED VR is set to go on sale on 22 September, priced £1,049.99, while the AF-S Nikkor 85mm f/1.4G, AF-S DX Nikkor 55-300mm f/4.5-5.6G ED VR and AF-S Nikkor 28-300mm f/3.5-5.6G ED VR will be available from 2 September with listed prices of £1,449.99, £369.99 and £869.99 respectively.

AP
THIS
WEEK
IN

1911

The Amateur Photographer & Photographic News this week in 1911 drew attention to a reader's picture of a farmer shrouded in smoke after setting fire to furze, a gorse-like plant that grew in abundance on heaths and commons, in preparation for growing crops. The photo was entitled 'Swaling', a term that had become 'dialectal English' or 'obsolete', but meant the art of kindling or a slow-burning process. AP chose the image as its cover shot to illustrate the 'pictorial uses to which certain processes in agriculture or forestry may be put'.

SNAP SHOTS

● John Swannell has been booked to speak and hold a slide show of his work at the Society of Wedding and Portrait Photographers Convention 2011. The event, which is open to the public, takes place in Hammersmith, London, from 14-16 January. Speakers will also include garden photographer and AP *Photo Insight* expert Clive Nichols. Visit www.swpp.co.uk.

● Rare images of The Beatles that were uncovered for an exhibition earlier this year (see *News*, AP 15 May) are to go on permanent display in Liverpool. The black & white photographs, by Paul Berriff, will be showcased at The Beatles Story, which is located at the city's Pier Head. For details visit www.the-beatles-hidden-gallery.com.

● A street photography event, where teams will be sent out to take portraits inspired by the collection at the National Portrait Gallery, will take place on 4 September. Resulting images will be projected onto a big screen at the gallery later in the day. The event runs from 10.30am-5.30pm. Tickets cost £15 and are available at www.shootexperience.com/tickets.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

New features for Coolpix S1100pj NIKON REVAMP FOR CAMERA PROJECTOR



NIKON has revamped its projector-equipped camera to allow images stored on a computer to be viewed via the projector.

Nikon claims that the projector on the Coolpix S1100pj is also 40% brighter than its predecessor, enabling images to be easier to see when projected against lighter surfaces, for example.

The 14.1-million-pixel S1100pj can be hooked up to a Mac or PC so stored images or presentations can be viewed through the projector, says Nikon.

It is designed to deliver VGA-

quality projected images at 26-240cm screen size.

Features include a 5x zoom lens (28-140mm equivalent) and a 3in (460,000-dot resolution) touch screen.

Also on board is lens-shift Vibration Reduction technology and an HD (720-pixel) movie function. New digital effect modes include fisheye, background softening and selective colour highlighting for monochrome images.

The Nikon S1100pj will be available in black or green and will go on sale on 16 September, priced £349.99.

PHOTOGRAPHERS SHOOT FOR UNITED NATIONS

A PHOTOGRAPH

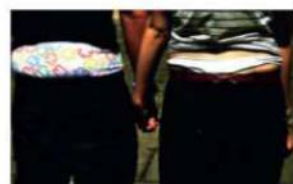
captured by a 15-year-old Briton is among the best images from the Shoot Nations charity project to win a permanent position at the United Nations.

The winners, who had been asked to interpret the theme of 'City Living', were flown to New York for the announcement – to coincide with International Youth Day on 12 August.

Among them was UK winner Emily Rycroft, who presented a photographic collage of the best 48 photos to the United Nations Secretariat Building, where it will go on permanent display in a giant lightbox.

Emily, whose picture was chosen by MTV viewers (see above), said: 'Shoot Nations has helped me in more ways than I can imagine – it's shown me that if I really put my mind to something, I can achieve...'

The project is the brainchild



of children's charity Plan UK and is run in partnership with photographic event organisers Shoot Experience.

The overall winning photo, called 'Electric City Ghost', was captured by Lazar Bogdanovic from Serbia, who beat more than 1,800 entries to top spot – a record for the competition.

The exhibition is expected to tour venues including City Hall in London from 2-23 September, and The National Museums Liverpool at a date yet to be announced.

To view the winning images visit www.shootnations.org/gallery/shoot-nations-2010.

CLUBNEWS

Club news from around the country

LEAMINGTON SPA PHOTOGRAPHIC SOCIETY

The society will stage an exhibition from 7 September-17 October at The Royal Spa Centre, Newbold Terrace, Leamington Spa CV32 4HN. Tel: 01926 813 656.

GLOUCESTER CAMERA CLUB

A talk entitled Mountains of Europe by Richard Sale will take place on 7 September (7-10pm, cost £2) at Elmscroft Community Centre, Coronation Grove, Gloucester GL2 0SS. Visit www.gloucestercameraclub.org.uk.

BACUP CAMERA CLUB

The club hosts an open day and exhibition on 4 September (10.30am-3pm) at Bacup Natural History Museum, Yorkshire Street, Bacup, Lancashire. For details call 01706 853 791.

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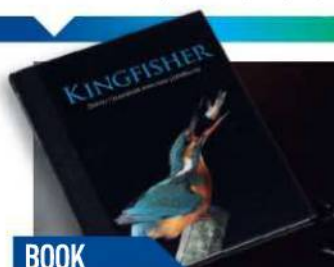


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APReview

The latest photography books, exhibitions and websites. By Jeff Meyer



BOOK

Kingfisher

By David Chandler
and Ian Llewellyn
New Holland Publishers,
hardback, 128 pages, £12.99,
ISBN 978-1-84773-524-9



HAD CHARLIE Hamilton James (see AP 17 July) of the BBC's *Halcyon River Diaries* programme not released such a stunning body of work last year after documenting the kingfishers near his house, this would be one of the best wildlife books of the year so far. Yet while Chandler and Llewellyn certainly should not be judged within the shadow of Hamilton James's work, they could have perhaps helped themselves by

giving their book a different title... and a different cover design (see above, inset). Even the pictures inside match Charlie's work – young chicks, close-ups of feathers, back views, stop-action dives. A quick check on Charlie's *Halcyon River Diaries* site shows that Llewellyn was actually Charlie's field assistant and cameraman, so perhaps it's all OK. And despite the similarities, it's still a very good book full of great images. It just feels like we've seen it already.



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WEBSITE

<http://smashinghub.com/category/photography>



EVER wanted to see 27 breathtaking examples of fire performance photography? How about 35 beautiful examples of shadow photography? You're probably thinking, 'Yes, but where do I find them?'

Visit Smashing Hub, a photography/graphics/design/technology blog and check out the stunning work on its photography page. Culled from (and linked to) photo-sharing websites all over the world, each week Ali Qayyum, the site's creator, posts a new innovative list of the best amateur photography on the web along a quirky theme. Some images, admittedly, are over-processed, but many of them are truly remarkable.

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BOOK

Witness: Magnum Photographs From the Front Line of World War II

By Rémy Desquesnes

Flammarion, hardback, 191 pages, £30, ISBN 978-2-0803-0114-7



MANY of these pictures you will have seen before, but the beauty of this book is that it contains many others you probably haven't. *Witness* is a stunning collection of work from Magnum's original core photographers of Robert Capa, George Rodger, W Eugene Smith (see *Icons of Photography*, pages 42-44) and others. Gritty, yet sensitive

and inspired, the images in this compilation take you into the barracks and behind enemy lines, shattering the glossy stylised *Band of Brothers* imagery we've become accustomed to in representing this period.

As growing numbers of Second World War veterans are passing away some 71 years after the conflict began, we have images like these to remind us what they and the world endured.



EXHIBITION

Astrid Kirchherr: A Retrospective

Until 29 January 2011. Victoria Gallery & Museum, University of Liverpool, Liverpool L69 3DR. Open Tues-Sat 10am-5pm. Website: www.liv.ac.uk/vgm. Admission free

BEST known for her photographs of The Beatles in their early Hamburg era, Astrid Kirchherr managed to capture both the innocence of the group and their drive. With complete access to her archive, curators have selected 70 of her images spanning this era up to 1967, when she abruptly gave up photography. Many of the images are unpublished, while some

of the more well-known fare is presented in its original format. Look out, too, for rare shots of The Beatles on holiday in Tenerife, as well as shots of war-damaged Liverpool and people partying in the city's famed Cavern Club. Even if you're not a fan of the Fab Four, Kirchherr's work stands as a wonderful portrait of a poignant moment in popular culture.

CONDENSED READING

A round-up of the latest photography books on the market



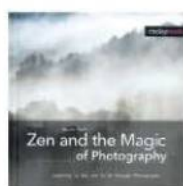
● **PHOTO FUSION** By Jennifer Bebb, £26.99 Aimed at wedding photographers but perfect for anyone looking to experiment, this wonderful guide shows you how to blend audio and video with still imagery. Well illustrated and clearly explained, it also comes with an instructional DVD. Quite a bargain.



● **RUHR VIEWS** By Walter König, £39.50 German contemporary photography is quite a loaded term, but this is actually quite palatable. You'll find lots of pictures of sparse rooms and machinery, but stellar lighting and spectacular detail really make them work. Not for everyone, but you'll be surprised just how many of these photographs you like.



● **THE COMPLETE PHOTOGRAPHER: A MASTERCLASS IN EVERY STYLE AND SUBJECT** By



Tom Ang, £20 Ang firms up his reputation as one of the top technique authors on the market with this fine release. The book lives up to its title with an impressive array of advanced techniques, behind-the-scenes and set-up shots and stunning imagery. We doff our hats to Tom. ● **ZEN AND THE MAGIC OF PHOTOGRAPHY** By Wayne Rowe, £18.99 If Zen means accepting that life is suffering, then we could simply sit and read this to save ourselves the trouble. That sounds harsh. It's a good idea in theory, wanting to help people 'see' better pictures, but merging Zen teaching with photography ultimately sounds pretentious.

Letters

Share your views and opinions with fellow AP readers every week

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

SIMPLICITY ITSELF

In AP 21 April 1976, EW Forster of Buxton, Derbyshire, wrote a letter entitled *Mass production is boring*. He basically said that photographers in those days had a tendency to shoot several rolls of 36-exposure film in a session in the hope of capturing the correct, and hopefully winning, image. This led the photographer to no longer try to create that masterpiece at the taking stage, but rather embark on a treasure hunt among the resulting images hoping to find the winning shot.

In 2010, and now using a digital camera, I find I am doing the same thing, because whether I shoot 36 or 360 exposures, the costs are still the same. The pleasure I get from my photography seems to be reduced to this treasure hunt among the day's images. Little pleasure is had from the taking of images when taking multiple shots of the same scene from all angles at every setting of my wide-to-tele zoom lens.

So how can I improve my pleasure in photography? Well, I have dusted down my Mamiya twin-lens reflex, my Praktica six, my Weston Master V lightmeter and loaded up with Ilford FP4 film. It all results in a great day out taking a modest total of 24 shots. But were there any masterpieces? I'll let you know when I've had the pleasure of developing the films. **Andy Nutter, West Yorkshire**

The skills and restraint you will relearn with film, Andy, can be translated directly back into your digital life. A lesson worth learning indeed – Damien Demolder, Editor

BACK FOR GOOD

In 2002, I entered a photograph in a competition at my local camera club. It was an of a sunrise over a windmill that required me getting up at 4am and using my photographic knowledge to capture the light with my medium-format equipment. Back then I was up against the digital revolution, and the judge criticised my picture for looking unnatural, his actual words being 'over-digitised'. A fair comment

on the image, perhaps, but quite an insult to my photographic skill and enough to make me give up serious photography. Today, though, digital imaging is the norm and I have realised this requires the same photographic skills I learnt using film cameras, so I have bought a new DSLR and am ready to do battle in APOY competitions again. **Graham Thornton, West Sussex (winner Amateur Photographer of the Year 1998)**



AN EXCITING NEW DIRECTION

Does anyone else share my illogical, heart-aching nostalgia and longing for cameras of a bygone age? Was it the almost sensuous pleasure of working with the exquisite (metal) engineering, the superb optical designs and the pocketable size?

Since selling up and going digital, I've been looking for the modern equivalents of my Leica CL and Minolta CLE cameras and their comparatively minute but top-quality Leica, Minolta and Voigtlander lenses. They were ideal for carrying around all the time and were especially useful when airline carry-on luggage restrictions began to bite.

Now it seems the world has woken up to the most exciting development in years – the Micro Four Thirds format – and I'm halfway cured! Agreed, the format is not yet DSLR perfect, but it seems to offer the solution I, and a great many others, have been seeking: that of very small, lightweight camera, but without losing too much of the clout of a DSLR.

One of the most exciting possibilities of Micro Four Thirds is to be able to use, via adapters, a huge range of lenses from other formats and makes. Of course, the downside is the lack of autofocus and, currently, handheld manual focusing is not something too readily carried out. Nevertheless, as electronic viewfinders (EVFs) are improving rapidly, a new possibility opens up. What is needed is the digital equivalent of a rangefinder spot.

As EVFs are electronic, it should be possible to provide a central spot at maximum magnification for rapid eye-level focusing. It would have to be easily toggled back to the normal view for framing, of course. It could make the use of M-mount lenses, to give just one example, a much more practical proposition. However, the concept is not just limited to wideangle and normal focal length lenses. Just think of the possibilities: my 100mm f/2 optic would 'become' a (relatively) small, lightweight 200mm f/2 lens, and my 400mm f/5.6 a 'lightweight' 800mm f/5.6!

Phil Barnes, via email

Good news, Phil, Panasonic's DMW-LVF1E electronic viewfinder for the Lumix DMC-GF1 and Olympus's VF-2 for the Pen E-P2 and E-PL1 both allow a magnified view to be seen at eye level to aid manual focusing, although you have to select the enlargement option in the menu when manual lenses are mounted – **Angela Nicholson, technical editor**

What The Duck



<http://www.whattheduck.net/>

CHEATERS ALWAYS PROSPER

I have recently become a DSLR owner, having only ever had a point-and-shoot camera, but was so impressed with my new toy that I thought I'd go on a college course to learn how to use it to its full potential. Then, even better, I discovered your magazine while in a dentist's waiting room and have brought it every week since.

How disappointed I am now, though, that every week I read and hear more and more about people manipulating their photographs with Photoshop or other software. Does anybody ever take photographs these days just using their cameras? I now look at some of these photographs and think, 'That looks great,' then realise that actually the photographer 'cheated' by superimposing one image over another, for example. Is this really what photography is about these days? I always thought photography was about capturing the moment, being in the right place at the right time and using your skill with a camera, but it seems that if all this fails then it is OK to cheat. **Paul Hutchins, Essex**

Working in software does not need to be cheating, and very little superimposing goes on here. For best quality on a technical level, software and camera should work together. It's not all about skill compensation – Damien Demolder, Editor

GAP IN THE MARKET

When will compact digital camera manufacturers learn? I am willing to spend a few hundred pounds upgrading my Nikon Coolpix L22 to a digital compact that enables me to play around with aperture, shutter speed and ISO settings as I can with my DSLR, and lets me compose my shots through a viewfinder, as I have done for the last (mumble) decades – but I

cannot find one within my budget.

Other people might be OK using Live View to compose shots at arm's length and combating glare, but I am not. No matter how good the anti-shake software is on modern compacts, I still want to take photographs with my eye to a viewfinder, cancelling out any movement with my arms held close to my body in the traditional manner.

I suspect that I am not alone in my desired spec for a camera. My money will stay in my pocket until I can get what I want. Having spent my life in high-tech products, I know that companies who listen more to technologists than their customers for the design of new products soon lose market share and eventually go out of business. Digital compact camera companies – think on! **John Heelan, Isle of Wight**

NO DUST HERE

My husband Dave recently dug out his old darkroom gear, and among it all was an old Jessops changing bag. I figured it might provide a dust-free area for changing lenses on my digital SLR, so I gave it a good shake out and hoovered the inside to clear out the old film leaders and cassette caps. Now, whenever I need to switch lenses, I find a quiet spot to do it. Needless to say, it arouses odd looks from anyone in the vicinity, but who cares! And I've not had a speck of dust on my camera's sensor in more than two months. Given that I've had the sensor professionally cleaned three times and detest doing it myself, that's a huge relief. Mind you, I'm expecting some grief from some over-zealous Police Community Support Officer if he spots me with my hands in the bag and I have to tell him, 'It's OK, officer. I'm only changing my camera's lens.'

Karen Swann, Tyne and Wear

I look forward to hearing the response – Damien Demolder, Editor

AN ACCIDENTAL HISTORIAN

'What we photographers don't capture immediately, is lost forever,' said Cartier-Bresson. The moments we do capture, then, are important, if not now then later.

I had taken a series of photographs of fishermen at work at the harbour of my home village of Crail in Fife in the late 1960s to finish off ends of films that had been used on various student projects. Crail is a historic and photogenic village on the east coast of Scotland, and it regularly appears on postcards and in calendars. There was no great plan to produce any of these things, as I was too familiar with the standard views; nor was there a desire to preserve anything for the future. Many of the photographs were experiments when, as a student of architecture in Dundee, I was getting to grips with a new camera and producing my own colour slides. Picture quality varied and there are few works of art.

A local museum volunteer overheard a chance remark about their existence and asked to see and subsequently display them.

Scanning and patient work with Photoshop have made them into tolerable prints and covered up some of the initial mistakes and ravages of age, without (I hope) distorting the reality. This was a process that stretched my abilities and that of my equipment, but regardless of their photographic qualities the passing of time has given them a value far beyond my initial aims as they preserve a slice of social history, a way of life and earning a living that has now all but disappeared as the harbour is filled with pleasure boats and yachts.

This exhibition (called Doon the Shore, which runs until 3 October at Crail Museum) has proved popular, particularly with the more senior locals who can remember the characters and work processes that have now gone forever. I am delighted a hobby that has lasted for more than half a century has also turned me into an accidental historian. I am sure there are many out there who have a similar collections; mine at least has found a home for the future.

George Simpson, via email

BACK CHAT

AP reader Sandie Prowse on the importance of knowing where everything is – most of the time

LIFE was much simpler in the pre-digital era. Prints and slides were tangible things you could put in an album and know exactly where they were... well, most of the time. I have shoeboxes of photos that have, over the years, become separated from their contemporaries and negatives. The only clues as to their chronology are my hairstyle (layered and streaked 1973; 'Purdey' pudding bowl 1977; ridiculous perm 1984) and how many teeth the children have.

These days digital photography usually involves some contact with computers and therein lies the problem. The average snapper has only a basic knowledge. It is one thing to use a digital camera, but quite another to store the images and even more of a challenge to retrieve them. Feedback from friends who have done digital-imaging courses is that little, if any, attention is given to file management. It's assumed that it's as obvious as organising your sock drawer. But it isn't. The thing about file management is there is no definitive way of doing it as it very much depends on the individual.

Of course, there are the über-organised who can find any file among 100,000 of them in a nanosecond. Then there are those who are all over the place. The whole process is a mystery and they've no idea where the downloaded photos are going to. One despairing friend couldn't find his images of the Cotswolds to send to his publisher. I eventually found them among his holiday snaps of Buenos Aires. 'Well, I didn't put them there,' he insisted. No, every computer has a poltergeist that moves things around just for fun.

There are those who store everything they have ever taken in one folder. This is like throwing all your prints into one huge box. You know it's in there somewhere, but it's a heck of a job finding anything. These people don't like the 'meaningless' file name the camera has imposed so remove it and meticulously rename each image with a nice description. Apart from taking an inordinate amount of time, all kinds of errors creep in. Spelling mistakes, extra spaces, two files with the same name and omitting the dot before the file extension sends images into unexpected areas and makes retrieval a nightmare.

Finally, there are those, like me, who know just enough to get by. I've evolved a system of folders, sub-folders, sub-sub-folders and so on to suit my needs. I must confess, though, to having a 'Miscellaneous' folder. This is akin to the junk drawer containing all those things you're not quite sure where to put and will probably never need again. I've tried more sophisticated methods such as entering keywords into the metadata but don't always remember, or can't be bothered, and use the terms inconsistently when I do so. It becomes more of a hindrance than a help. Still, the method works for me and I know exactly where everything is – well, most of the time.



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Thoughts from a wildlife photographer's world



THE GOLDEN eagle (*Aquila chrysaetos*) is found throughout the northern hemisphere, although habitat

destruction means it is no longer as widespread as it once was. Generally a mountain-dweller, it can be best found in the wild in the UK among the open moorlands and mountains of Scotland and its islands, where 400 breeding pairs are thought to be present.

Living in territories ranging from 5-150km², the golden eagle is identified by its dark-brown plumage and light golden-brown colouring on its head and neck. Adults have wingspans of around two metres and will eat anything that is available to them, with those in Scotland partial to hare, grouse and rabbit. They have even been known to hunt larger animals, with attacks on reindeer recorded in Finland and a reported case of an eagle snatching a brown bear cub.

Golden eagles usually mate for life, with females laying 1-3 eggs per year. When hatched, the young chicks spend 9-11 weeks in the nest before making their first flight, but often only one chick will survive to leave the nest. It takes 4-5 years for a young eagle to reach breeding age, and as long as six years to achieve full adult plumage.



ANDY ROUSE is one of the world's most prominent wildlife photographers and a passionate

conservationist. A professional photographer for more than ten years, Andy has worked in every corner of the planet and photographed everything from ladybirds to elephants. He has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards.

In this weekly column, Andy recounts some of his experiences, shares his thoughts and highlights issues from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

Andy finally gets a shot of a golden eagle in the wild

THE EAGLE HAS LANDED



HAVING goals and ambitions in life keeps us motivated and feeling alive. I thrive on my ambitions.

Some, like watching West Ham win the FA Cup by beating Manchester United 4-0, will probably never happen. In my professional life, however, I have lots of ambitions; many remain unfulfilled, while others I gradually tick off. One of these was to photograph a golden eagle in the wild.

I have photographed this magnificent bird in captivity many times but, try as I might, in this country I could not find anyone to help me with a wild one. I tried several times in mainland Europe, too, but each time failed dismally, until I met Ole Martin Dahle in Norway. He has become the fixer for the European wildlife photography fraternity and is now someone I trust a lot. 'No problem, Rousey-boy,' he said, 'come over in mid-winter and I will help you with the eagles.'

A few months later I found myself sitting in a small wooden hide in the wilds of Norway. Golden eagles are incredibly shy and suspicious birds, so I had to stay in the hide from well before dawn until after dusk, when hopefully their eyes would be firmly shut in sleep. It was brutally cold, and after setting up my lens to point at a dead tree (on which the eagle 'occasionally' perched), I retired to the depths of a sleeping bag until dawn broke. Then, with chattering teeth and excited eyes, I sat and waited, hardly daring to breathe for fear of making a noise. Minutes became hours; I strained my eyes in every direction, but I was eagle-less. Eventually the sun faded below the horizon and day one of my golden eagle adventure had ended like all the others, in failure.

Day two was the same and I was getting really depressed halfway through day three. Then it began to snow. Not just lovely winter wonderland, 'sit on Santa's knee and smile' snow, it was a real dumping of the stuff. The dead tree, on which my whole world had been focused for days, was now almost invisible. Then, silently gliding through the storm, came a vision of beauty, a male golden eagle, and it landed on the tree.



© ANDY ROUSE

The eagle allowed Andy an audience of 15 minutes in which to take his shots

It was a stunning vision of power, but as I looked through the lens I was dismayed to see that the bird had been completely obscured by the storm. Fortunately, though, looking at the wind direction I could see that the storm was blowing away from me, so I took the bold decision to... wait. I figured that the eagle might leave at the first shutter click and I wanted it to be a classic. Temptation was so great that I even sat on my hands!

The eagle didn't seem to be going anywhere fast and I crossed everything and hoped that the storm would move. Gradually it did, and looking through the viewfinder I saw that the eagle was in the clear with the snow falling mainly behind. It was my moment; I selected an off-centre composition for effect, underexposed slightly to compensate for the meter, and when the eagle looked into the shot I pressed the shutter. Once. Then I froze. The bird turned and looked right at me, then carried on as before. I took a few more. Then, after 15 minutes, my audience was over and it left, soaring right over the hide and off to the mountains behind. I punched the air with joy, then gave it an uppercut for good measure: I had done it.

That's one ambition gone, but trust me, there are many more to go. As for West Ham, they are well on the way, as I hear on the day I write this that they have bought a new player for next season – a defender. D'oh! **AP**

'The bird turned and looked right at me, then carried on as before'



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PHOTO INSIGHT



HEATHER ANGEL

An internationally renowned photographer of the natural world and author of more than 50 books, Heather brings her expertise to AP

Heather Angel explains how a run-in with a hyacinth macaw in Brazil led to an unexpected close-up image that is bursting with colour

THE HYACINTH macaw is one of my favourite parrots. It is also the largest parrot species in the world and is native to central and eastern south America. Its colours are stunning – the feathers are cobalt blue and it has a vivid yellow border around its eye and beneath its beak.

I took this image in the Pantanal, an area of tropical wetland in Brazil. On this occasion I'd been photographing the macaws as they flew around and settled in the trees. I was sitting on the veranda at the lodge where I was staying when a macaw landed beside me. The owners of the lodge had reared the macaws – you'd be hard-pushed to get this close to them in the wild. The macaw came right up to me and knocked over my glass. My instinct was to shoo it away, but I took a couple of exposures instead. I used my Nikon F5 camera loaded with Kodak Ektachrome E100VS film and had my 105mm macro lens attached.

The original image was a horizontal rectangle, but I cropped this to a square to draw attention to the intensity of the bird's eye. There is no background behind the bird and the piercing eye with the surrounding feathers fills the frame. Framing the shot in this way makes for a strong image because there aren't any distractions.



One of the wonderful things about macro photography is the level of detail you can show in your images. I love the intricate texture of the feathers and the leathery effect of the yellow skin that contrasts with the smooth, glistening surface of the eye.

The sky and surrounding landscape are reflected in the macaw's eye and I had to be careful when photographing the round, shiny surface. If I had used flash to lighten the eye it would have created harsh reflections, which would have ruined the shot. The same caution applies when using reflectors, and while I didn't use a reflector on this occasion it is worth remembering that if you do use one watch out for unwanted reflections.

The eye itself is pin-sharp, but the focus above tapers off as the head of the parrot curves away. I used autofocus on this occasion because the bird was moving, but I do use manual focus, too.

I generally work in manual mode because I like to control the shutter speed and aperture independently. With macro photography you have to experiment to find the best way of combining ISO, aperture and shutter speed to get the best possible exposure. There is often an element of compromise.

If I had shot this image digitally I would have taken it in much the same way, as the dynamic colours and shapes are there for the taking whatever format you use. One major difference would have been the opportunity to check the image immediately; shooting on film meant I had to wait until I got back. **AP**

Heather Angel was talking to Gemma Padley

'The eye itself is pin-sharp, but the focus above tapers off as the head of the parrot curves away'

TALKING TECHNIQUE

I love photographing animals' eyes – they are so different and have a variety of interesting patterns, colours and textures. In this case it is the contrasting colours that make the composition powerful. The natural world is full of wonderful colour combinations and the way you frame your shot determines the impact these colours have on the viewer. You can choose to place the emphasis on any part of the animal's face. I chose to frame my composition so the macaw's eye is right in the centre engulfed in a sea of blue. I try to keep most of my macro images simple. The shot is very tightly framed and I decided not to include the beak or yellow part of the bill, which might take attention away from the eye. At first glance, it is not entirely clear what you are looking at – I love to create images that cause the viewer to question what the picture is showing.

Heather's book *Macro Through a Nikon Lens* (published by Chris Weston Publishing Ltd, priced £18) is available to buy from her website at www.heatherangel.co.uk. Heather will be holding a seminar with *Amateur Photographer* on Wednesday 17 November 2010. To book a place, call 0203 148 4326/21





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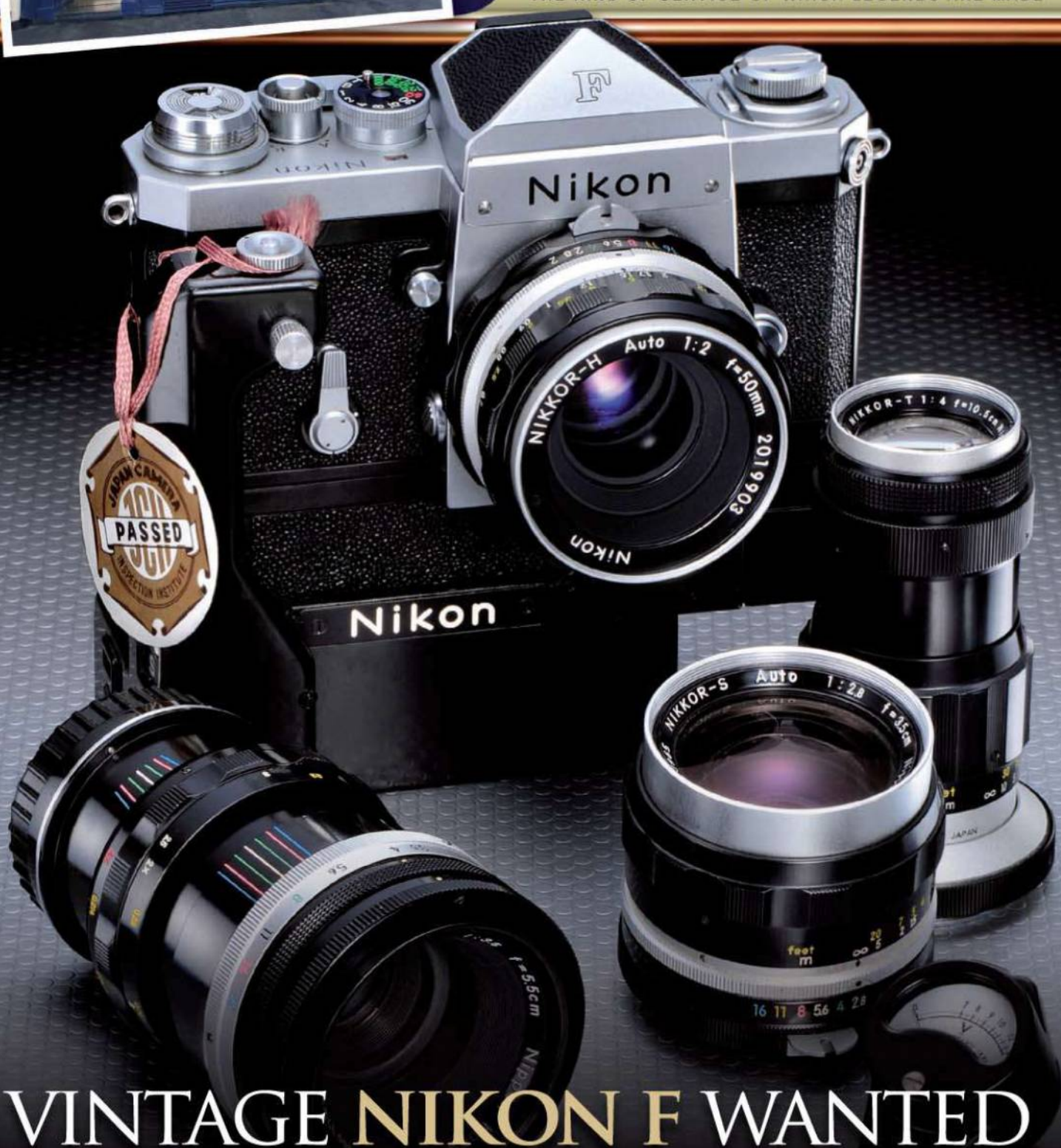
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GET THE LOOK



METALLIC PAPER

Printing your faux daguerreotype on metallic inkjet paper will enhance the 'printed-on-metal' feel. The London Graphic Centre (visit www.londongraphics.co.uk or call 0207 759 4500) provides a choice of white gold, pale silver and rich silver finishes from the Soho Metallic Inkjet Paper range, with ten sheets of A4-sized paper costing £3.25 plus delivery.

Background



Before



NEW
SERIES

Faded daguerreotype

Chris Gatcum takes a trip back in time with his computer to recreate the classic, world-weary look of some of the earliest of photographs

SOFTWARE USED **Adobe Photoshop CS4**

SKILL LEVEL 

TIME TO COMPLETE  **30 minutes**

SYSTEM REQUIREMENTS **Windows or Mac**

ALTHOUGH there had been much experimentation with image making prior to 1839, it wasn't until the daguerreotype process was announced in January of that year that photography was widely recognised as being 'born'. At that point the medium we know and love today came into existence and effectively changed the way people could see the world around them.

Yet as revolutionary as it was, Louis Daguerre's process wasn't the most straightforward, or indeed

the healthiest. It would certainly contravene modern health and safety rules. After a silver-coated copper plate had been sensitised over iodine, it was exposed in-camera before the latent image was developed over hot mercury and subsequently fixed using a salt solution (later replaced by sodium thiosulfate). The result was a single image that couldn't be replicated (except by re-daguerreotyping it!) with an exceptionally delicate surface that was readily damaged

through handling and chemical contamination.

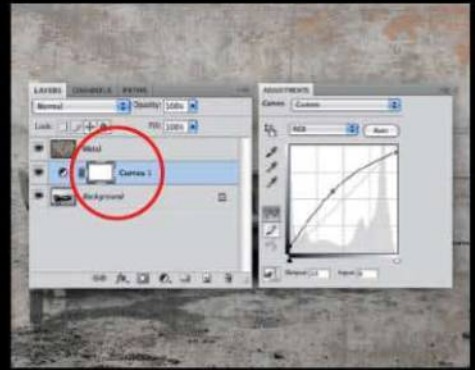
This article shows you how to recreate the look and feel of the fragile daguerreotype, although this could equally refer to tintypes – another 'printed-on-metal' process. However, I'm not looking to emulate the pristine daguerreotypes that Daguerre himself would have produced, but the slightly 'world-weary' examples that are now encountered – the beautifully faded artefacts that have started to succumb to the ravages of time.



1 The starting point for this technique is a greyscale photograph and a shot of a metal texture that's going to provide the distinctive look. I'm using a photograph of a rusted piece of sheet steel to give the final image an equally 'vintage' appearance. With the texture file open, it's a case of copying and pasting it onto the image as a new layer: Choose **Select>All** followed by **Edit>Copy** in the texture file, and then **Edit>Paste** on the image file to copy it across.



2 Set the blending mode of the texture layer to **Multiply** to allow the background to show through, and reduce the **Opacity** until you get a balance between the texture and the picture that you like. Here, 50% looks about right. Use **Edit>Transform>Scale** to scale the texture to the image.



3 To fine-tune the balance between the layers, add a **Curves** adjustment layer above the background by selecting the **Background** layer and then **Layer>New Adjustment Layer>Curves**. For this image, I've lowered the far-right white point of the curve to darken the highlights and raised the black point straight up to lighten the shadows, effectively flattening the contrast. Raising the curve's midpoint lightens the background image overall.



4 The picture is looking good already, but I want to add a classic vignette to emulate the look of an old lens – nothing too obvious, just a subtle darkening and softening of the edges. To start with, draw a selection with the **Elliptical Marquee** tool, holding down the **Alt** key and dragging out from the centre of the image so it's centred. Invert the selection (**Select>Inverse**) so the outer edges of the image are selected.



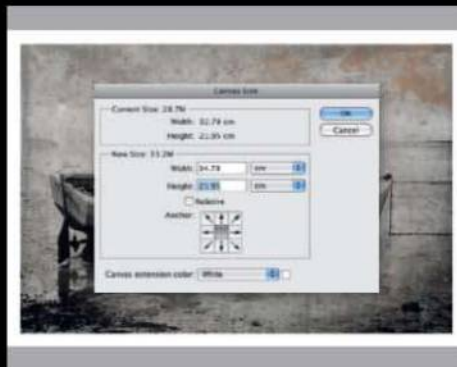
5 To make the selection fall off in a subtle fashion, switch to **Quick Mask** mode (press **Q** on the keyboard) and apply the **Gaussian Blur** filter (**Filter>Blur>Gaussian Blur**). I've used a 150-pixel blur radius to soften the mask. Press **Q** to return to the **Standard Editing** mode and, making sure the **Background** layer is selected, copy and paste your edge selection into a new layer (**Edit>Copy**, then **Edit>Paste**).



6 With the edges on a separate layer, they can be worked on independently. The first step is to adjust the **Levels** (**Image>Adjustments>Levels**) to intensify the shadows and slightly lower the midtones, followed by a small amount of **Gaussian Blur** to soften the focus, in this case applying a four-pixel blur radius.



7 Although daguerreotypes can be very sharp, the long exposure times required could introduce slight camera shake, and I'm going to allude to this by blurring the image once more, applying a one-pixel **Gaussian Blur** to the **Background** layer.



8 Assuming you're happy with the way the image looks, you're ready to flatten it down and can finish at this stage if you want to. However, I'm going to round off the corners, just to add a touch more of the vintage feel. To start with, increase the size of the canvas (**Image>Canvas Size**). I've increased it by 2cm across the width and height, although the actual measurements aren't important – you just need a small border.



9 To round off the corners, select the image with the **Rectangular Marquee** tool and smooth the selection (**Select>Modify>Smooth**) by 100 pixels. As 100 pixels is the maximum amount permissible, smooth the selection *twice* to get nicely rounded corners. Finally, feather the selection (**Select>Modify>Feather**) by one pixel to avoid pixellated corners before inverting the selection and filling the surround with white (**Edit>Fill**).



© EADWEARD MUYBRIDGE, CENTER OF THE WORLD OF PHOTOGRAPHY, NATIONAL GALLERY OF ART, WASHINGTON, D.C. / ART OF MAN AND MAN'S WORLD, 1888-1891

Motion pictures

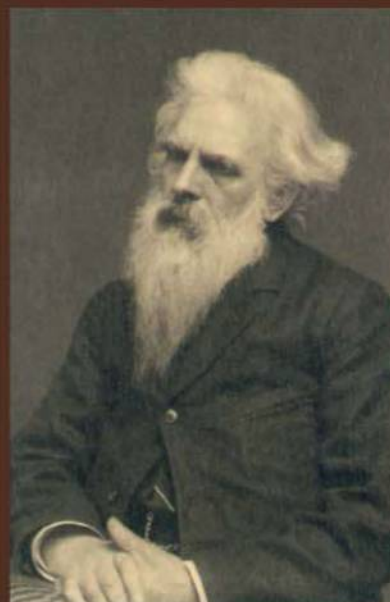
Eadweard Muybridge is famous for his motion studies of animals and humans. As a major retrospective opens at the Tate Britain, **Gemma Padley** speaks to curator **Ian Warrell** about his formidable body of work

THERE is no question that Eadweard Muybridge's techniques to dissect motion have had a phenomenal impact on the world of photography. Working tirelessly to develop groundbreaking methods for freezing and re-animating movement, Muybridge's pioneering work has left a lasting legacy both photographically and culturally. You only have to type his name into YouTube to see the hundreds of videos inspired by his iconic images depicting human and animal movement. Yet as a major exhibition of his life and work at London's Tate Britain will show, Muybridge's photographic canon stretches far beyond his motion experiments.

From dramatic American landscapes to documentary images of railroad construction, Muybridge played a key role in recording cultural and industrial change. Adventurer, artist, showman, inventor, innovator – Muybridge had many identities. The exhibition, which is the first extensive

Top: Horses. Running. Phryne L. Plate 40, 1879, from the *Attitudes of Animals in Motion*, 1881. Albumen silver print

Right: Portrait of Eadweard Muybridge, 1890. Gelatin silver print



© FRANCIS BENJAMIN JENKINS/SMITHSONIAN INSTITUTION, NATIONAL MUSEUM OF AMERICAN HISTORY/KENNETH E. BEHRING

retrospective of Muybridge in Europe, gives a unique insight into his immense body of work. 'Two rooms in the exhibition are devoted to Muybridge's motion studies,' explains curator Ian Warrell. 'There is his early work capturing a horse in motion and later "Animal Locomotion" studies. We used these as our starting points and chose other key points in his career, including images from his travels to South America, a panorama he made in San Francisco and his landscapes in Yosemite [National Park in California].'

MOTION STUDIES

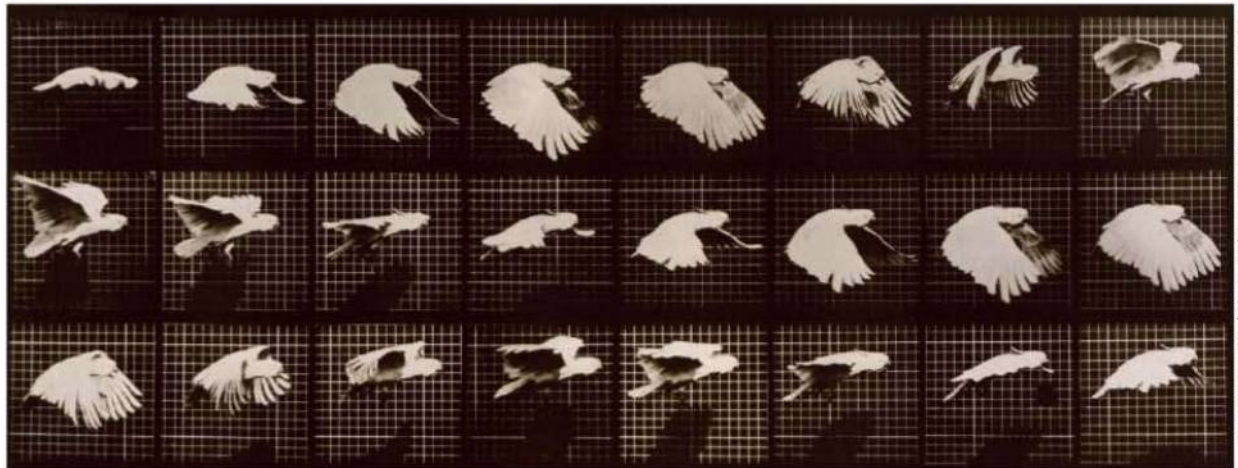
Born Edward Muggeridge in 1830 in Kingston upon Thames, south-west London, and adopting several name changes throughout his life, Muybridge emigrated to America in the early 1850s where he worked in the book trade. Returning to England in 1860 following a stagecoach accident, he moved back to America six years later as an established photographer, taking on all sorts of commercial jobs, including one that would provide the starting point for his iconic motion studies work.

In 1872 he received a commission to help prove that a horse takes all four legs off the ground when it gallops. The project was underwritten by Leland Stanford, a wealthy business tycoon and former governor of California who owned racehorses. Using the wet-plate collodion process at a time when exposures were several seconds long, the work was groundbreaking. 'The idea of finding ways to depict motion was very much in people's minds,' says Ian. 'There were other people doing similar things, such as EJ Marey in France, but Muybridge was at

Right: Dancing (fancy). Movements. Female. Plate 188, 1887

Below right: Cockatoo, flying. Plate 759, 1887. Collotype on paper

Below: Tokoya and Hunto, Valley of the Yosemite. (The Basket, The Watching Eye, 3,568 feet high). No 24, 1872. Albumen silver print



the forefront of it all. People had never seen anything like this. Once he had proved a horse effectively "flies", Muybridge marketed his discovery well. It was an important breakthrough and established his name.'

THE NEXT STAGE

After his initial success and with work published in scientific and photographic journals, Muybridge went on to do more motion experiments in Philadelphia, developing his technique as technology evolved. Intent on 'stopping' time and dissecting the way humans and animals move, Muybridge created numerous series of images of figures and animals. Working in a specially constructed outside studio using only daylight, his subjects, photographed mainly nude, included women dancing, men wrestling and fencing or walking up and down stairs. Sometimes he created more narrative-style series, such as a woman turning around and running away in surprise. 'In the locomotion studies we start to see stories emerging,' says Ian. 'These kinds of movements aren't that scientific and in creating these narratives Muybridge is almost starting to think like a director.'

ARTIST OR SCIENTIST?

A colourful character who was acquitted for murder for shooting



dead his wife's lover in 1874, Muybridge straddled both the art and science worlds. A great showman, he was adept at appealing to all audiences. 'In the first half of his career, Muybridge was keen to present himself as an artist, creating landscapes in the tradition of painters such as Turner, for example,' explains Ian. 'But once he'd made the motion studies breakthrough and embarked on his locomotion studies he saw himself as a scientist, insisting on being called *Professor* Muybridge during his lecture tours. He gave lectures at the Royal Institution in London and would repeat the same lectures at the Royal Academy [to a more artistic audience]; he certainly knew how to "milk" his audiences'.

OTHER WORK

Muybridge's fascination with understanding motion was evident even before his motion studies work. He would take photographs from ships when travelling and in his images from a series on lighthouses we see water 'frozen' by the long exposures.

Working extensively as a landscape photographer before his motion work, Muybridge photographed misty waterfalls, towering peaks and deep crevices in Yosemite, using a half-plate view camera that made 5½x8½in negatives. Interestingly, Ansel Adams photographed some of the same landscapes years later.

Muybridge with his assistants carried the heavy plates, chemicals and camera equipment using a donkey and cart, seeking out viewpoints that were often difficult to

Right: Pi-Wi-Ack, Valley of the Yosemite, (Shower of Stars) 'Vernal Fall,' 400 Feet Fall. No 29, 1872. Albumen silver print



Below left: General view of experiment track, background and cameras, Plate f, from *The Attitudes of Animals in Motion*, 1881. Albumen silver print

Below right: Leland Stanford, Jr on his Pony 'Gypsy' – 'Phases of a Stride by a Pony While Cantering', 1879. Collodion positive on glass



MOTION STUDIES

For his early investigations to prove that a horse lifts all four hooves off the ground when it gallops, Muybridge used 12 cameras in a specially constructed 50ft (15m) long shed. Later he used 24 cameras with some positioned at an angle to capture foreshortened views. The shed was positioned parallel to a white background with numbers marked at specific intervals.

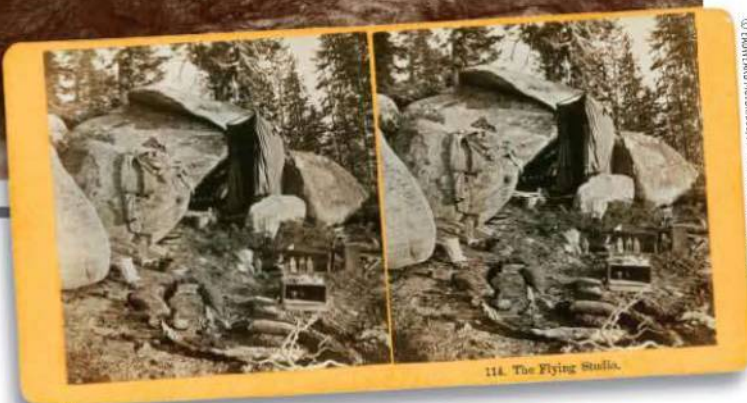
Muybridge invented a tripwire system triggered by the horses to fire each of the cameras in sequence. Drawing on technology that was used to create the telegraph, Muybridge developed a timer device to programme the cameras to fire at specific intervals.

In his early work, Muybridge used a series of cameras against a white backdrop that intensified the

light and permitted faster shutter speeds. The sacrifice was lost subject detail. The invention of gelatin dry-plate negatives and improved camera technology meant more detail could be captured in the prints. Muybridge revisited some of his earlier work and used the new technology to create images with subtle gradation in tone and form, rather than flat silhouettes.



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THE ZOOPRAXISCOPE

In 1879, Muybridge invented a device called the 'zoopraxiscope' to re-animate his images. The images were painted onto a glass disc that spun round and were then

projected onto a screen. He also invented a zoopraxographical hall, considered to be the first purpose-built cinema that he exhibited at the Chicago Exhibition in 1893.

reach. He even cut down trees in order to clear his viewpoint and developed a 'sky shade' that attached to the camera to control the amount of light in the sky and create a balanced exposure.

'Muybridge was obsessed as a good photographer should be,' says Ian. 'He would do anything to get the picture he wanted.' Muybridge also created hundreds of stereoviews – a form of 'armchair tourism' common in the Victorian era, and made several panoramic images.

LEGACY

Still a key reference point today, Muybridge has inspired generations of artists and photographers. 'Good photography opens your eyes to what is around you,' says Ian. 'Muybridge was a great innovator and recorded the enormous changes that were going on at the time.' **AP**

Top: Point Shubrick, Tower Head, Lighthouse, Parrot Rock and Gull Peak from the Hole in the Wall, South Farallon Island (4151), 1871

Above: The Flying Studio, Photographer's Equipment in the Field (114), 1867. Two albumen silver prints on studio card

Thanks to Ian Warrell and staff at the Tate Britain

Eadweard Muybridge, the exhibition, will be on show from 8 September until 16 January 2011 at **Tate Britain**, Millbank, London SW1P 4RG. For more information call **0207 887 8888** or visit **www.tate.org.uk/britain**.

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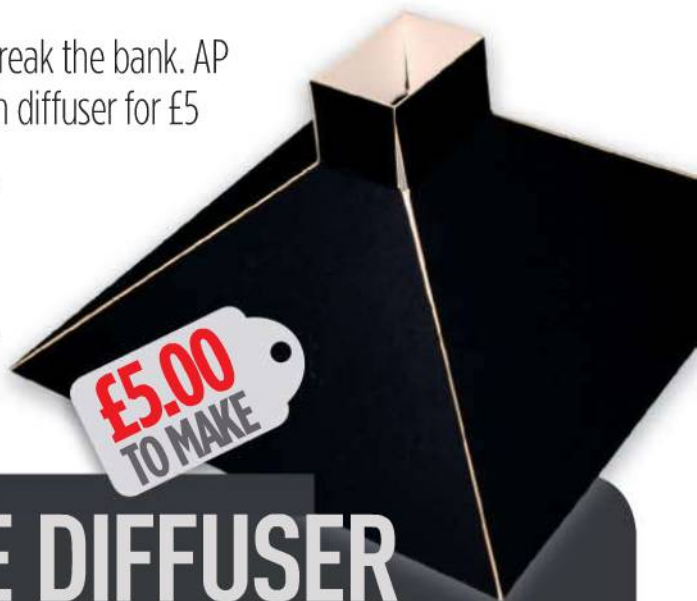
How to... build your own diffuser

Taking well-lit portraits and still-life images doesn't need to break the bank. AP reader **Mark Cook** shares his simple method of making a flash diffuser for £5

LANDSCAPES are my favourite subject to photograph, but recently I have wanted to branch out and take more portraits. Initial experiments, however, led to portraits that were too harshly lit. Yet because I was effectively just experimenting, I didn't want to commit a huge amount of money to correcting the problem with an expensive diffuser. It then occurred to me I could probably make a diffuser myself for very little money.

And so the DIY diffuser was born. Initially intended to be a quick and easy way to experiment with on- and off-camera flash, it eventually helped me produce well-lit portraits with much softer shadow areas.

Here I will outline the process involved, explain the materials I used (and how much I spent) so you, too, can take advantage of this a low-cost method of reducing the harsh direct light from your flashguns and enhance the look of your portraits.

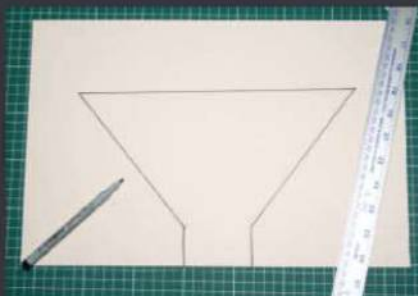


CONSTRUCTING THE DIFFUSER



GETTING STARTED

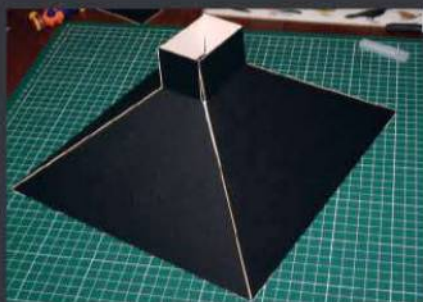
What you need is surprisingly basic. I found at least half the materials for the diffuser around the house. The rest I picked up from my local pound store and art shop. I used tin foil, Pritt Stick, mount board (A2 sheet from art shop £2.50), sticky tape (£1 duct tape), sharp craft knife (£1), 1.5x1.5m non-woven white dust sheet (£1) and a black felt pen. In total, I spent £5.50.



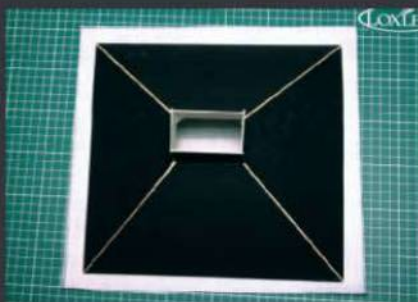
1 The diffuser is constructed from four pieces of cut mount board stuck together. Sizes can vary. I made mine about 7in (18cm) tall and 10in (25cm) wide. Most importantly, though, measure your flashgun so that the base of the diffuser fits snugly around the bulb. Mark and then cut out each of the four pieces of mount board (see above). Note, there are two different templates: a top/bottom template (as shown above) and two side panels.



2 Once you have cut out your four pieces of mount board, tape them together as shown above to form the cone shape by using some strong duct tape and an alternating pattern of top/side/bottom/side while taping the internal joints.



3 Once you have the cone shape that forms the main diffuser body, you can line the interior with the tin foil by carefully sticking and smoothing the foil on to the inner walls (this is optional).



4 Next, place your dust sheet on a flat surface and cut out a rectangle with approximately a 1in overlap around the edge.



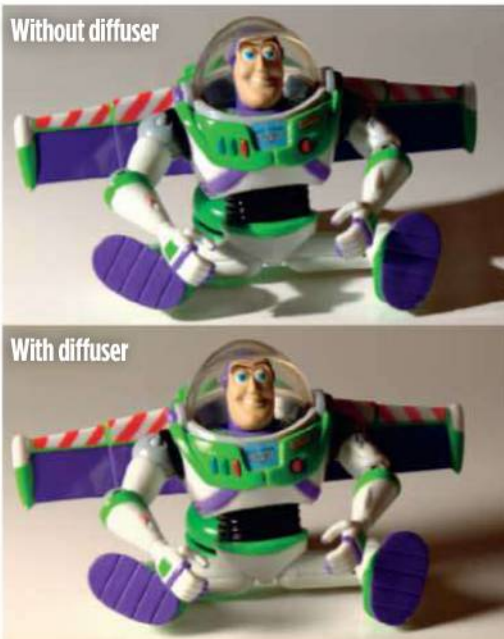
5 Finally, fold the sheet over and tape each of the four edges to the mount board. Apart from some external cosmetics like taping the outside of the four joins and the opening for your flashgun, that's it!

COLOUR TEMPERATURES

NOW THAT you've made your diffuser, it's time to start testing it. When you've taken a few photographs, you'll probably notice that there is a difference in the colour temperature when the diffuser is used. You can see this in the pictures (right).

The image on the top right was taken without the diffuser, while the image below right had the diffuser attached. The camera's white balance was set to flash for both pictures. Apart from the softer shadow, it's also apparent that the colour temperature is slightly different (a little warmer with the diffuser). This is noticeable on the white parts of the figurine and the white background, which appear to be an off-white colour in the image with the diffuser.

The colour temperature needs tweaking, which is possibly the hardest part of this exercise given that it's primarily the material used on the front of the diffuser that's affecting the temperature. However, this doesn't have to be so hard (see below).



Comparison of colour difference at 5,500K



Comparison of images after adjustment



SETTING THE COLOUR TEMPERATURES

AS I DIDN'T have access to a white/grey card to work out the temperature difference between the two pictures, I elected for a more fun approach – shooting toys from my little boy's toy box.

The first thing I did was to get my camera ready to take two comparable images: one with the uncovered flashgun and the second with the diffuser attached. Before taking the two photographs I checked my camera settings – raw, manual exposure mode, white balance set to flash (5,500K), no creative options enabled, ISO 100, 1/100sec at f/8, focal length 40mm and mounted on a tripod with shutter release. The flashgun was mounted deliberately to the far left (to produce a visible shadow to the side of the toy) on a Gorillapod, set to 1/8 power and triggered using my Cactus PT-04 wireless flash triggers, bought on eBay.

Next, I picked a familiar toy and placed it on

a white background with a semi-gloss finish. I deliberately chose the Buzz Lightyear toy as it has quite a lot of white plastic and would be easy to see any colour changes.

I took the two pictures, and then using a free piece of raw-conversion software called UFRaw (visit www.ufraw.sourceforge.net), I opened the first raw file (the one shot without the diffuser). The temperature was 5,500K, and the image is fairly colourful, with lots of white plastic. As this is the first image taken without the diffuser, the white balance should be accurate.

Next, I opened my second image (again using UFRaw). The difference in colour, primarily on the left forearm of the toy figure, is immediately apparent (see above). As you can see, there is a warm yellowish tone to the forearm from the diffused image (see images, top) and the purple sole of the foot is slightly darker.



Through trial and error I found that the white dust sheet had added around 400K to the effective colour temperature, so it had to be reduced from 5,500K (without diffuser) to 5,100K (with diffuser) to retain natural-looking colours in the final image.

The other thing to watch out for is the loss of flash power that occurs with the flash diffuser attached. I used trial and error to calculate the reduction in range of the flash (in my case around 50%). This is something you should experiment with, as different materials will allow more or less light depending on the type and density of the material.

It's also worth noting that most raw-conversion software has a colour temperature slider, which tells you the colour temperature your white balance is set to. You can drag this left or right until the colours look natural. This method is perhaps a little faster, but I like the more methodical approach of taking pictures. **AP**

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Seminar tickets are on a first-come, first-served basis at £29 per head, including a Nikon 'hands-on' session from 6pm and a presentation followed by a Q&A session with Heather Angel from 6.30pm-8pm.

Tea and coffee will be served afterwards, along with a chance to purchase a signed book from Heather, meet and greet the editorial teams, and another opportunity to take advantage of the Nikon 'hands-on' session. Every delegate will be given a goody bag and a hints & tips sheet to take home.

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APOY10

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WE'RE seven rounds into Amateur Photographer of the Year 2010, in association with Canon, and it's shaping up to be one of our strongest competitions ever.

Our judges been blown away by your landscapes, portraits and macro images, so we fully anticipate the same reaction when you start sending in your pictures of animals. There are many different ways to photograph an animal, and on the following pages we have offered some tips and techniques to help you get started. It doesn't matter how big, how small, how wild or how domesticated your animal is – we want to see it!

At this point we would like to remind everyone that it is vitally important to include a daytime telephone number and address so we can contact you in the event that you are shortlisted or win the round. Please also remember to include details of your image in your email entries so we can judge your image accurately. Without a sentence explaining what your picture depicts, our judges have to guess – and they may guess wrong! If you visit the link below you will find all the rules for entry, terms and conditions and the disclaimers that must be copied and pasted into an email entry.

Remember that the top 50 pictures each month all receive points on our league table, and the top 30 are printed in the magazine. Be sure to look for the results from Round 7, Wish You Were Here, in AP 25 September.

**How to
enter
via email**

For full details of how to enter via
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Round eight

Walk on the wild side

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Please
see p31
for details
of how to
enter

Everyone loves animals. For one thing, they don't jump queues, talk back or play their music too loud. And then there's the cute factor, their elegance and their strange behaviours. It's no wonder we're so driven to photograph them. However, if you're not prepared you'll miss the opportunity for a stunning image and come away with an average shot in lieu. Read their behaviour and you will be better able to anticipate the key moments. Apart from any expensive optic, knowing when deer come to drink, for instance, how birds take their turns to eat or when snakes are at their most lethargic will put you in prime position to take a picture of an animal showing you a bit of its personality – which will always be a better picture. You might also think about how you can show them in the context of their environment.

Of course, captive and domesticated animals are interesting subjects, too. Our proximity to them allows for better access and more thorough observation, as well as the opportunity for closer views than you'd get of wild animals. On the right we've offered some tips and information to help get you started.

Plan your APOY year

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry for each round, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

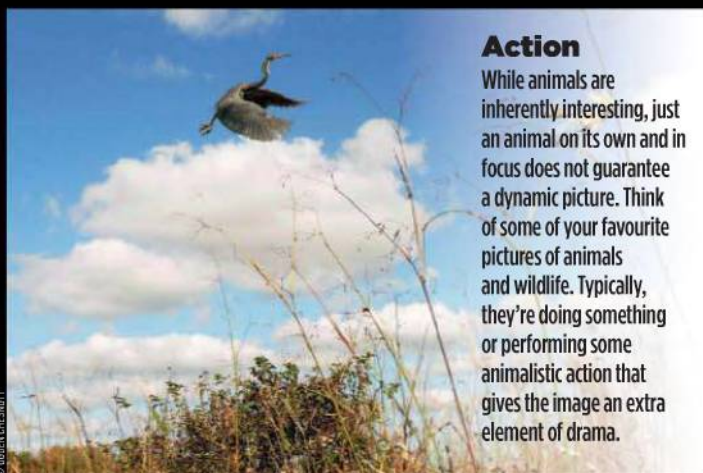
Theme	Synopsis	Announced	Closes	Results
Islands in the Stream	Landscapes and water	6 Feb	26 Feb	27 Mar
Have you ever seen the rain?	Rain and bad weather	6 Mar	26 Mar	24 Apr
Everyday people	People in their environment	3 Apr	23 Apr	29 May
In bloom	Flowers and plants	1 May	28 May	26 Jun
Here comes the sun	Sunrises, sunsets & sunny days	5 Jun	25 Jun	31 Jul
Close to you	Macro and close-up	3 Jul	30 Jul	28 Aug
Wish you were here	Travel photography	7 Aug	27 Aug	25 Sep
Walk on the wild side	Wildlife and domestic animals	4 Sep	24 Sep	30 Oct
Black or white	Black & white/monochrome	2 Oct	29 Oct	27 Nov
Take on me	Portraits and self-portraits	6 Nov	26 Nov	25 Dec



© ANGELA HOLSITT

Getting close

If your goal this month is to photograph a wild animal, then getting close enough to capture its character will be your biggest obstacle. Using a long lens is one way to bridge the gap, but these can be quite costly. Often overlooked is using your car as a hide. Go somewhere you know the animals will be, park your car and wait. Most species will act perfectly natural around vehicles.



© DUBEN CHESNUT

Action

While animals are inherently interesting, just an animal on its own and in focus does not guarantee a dynamic picture. Think of some of your favourite pictures of animals and wildlife. Typically, they're doing something or performing some animalistic action that gives the image an extra element of drama.

Zoos & pets

Few of us have the time and budget to go on safari and photograph real wild animals. Luckily, there is a wealth of great zoos and safari parks in this country where you can get closer than you would in the wild to these majestic beasts. The same principle applies to pets. Your cat's proximity and familiarity with you makes it more willing to sit and pose.



© JEFF MEYER

1st prize

Our first-place winner will receive Canon's 18MP EOS 550D with EF-S 18-135mm f/3.5-5.6 IS lens kit, worth £1,099.99. The EOS 550D offers an ISO range of up to 6400 – expandable to 12,800 – along with Full HD movie capability, an external microphone socket and a Quick Control screen. It also boasts a 63-zone dual-layer metering sensor that analyses focus, colour and luminance information. The all-purpose EF-S 18-135mm f/3.5-5.6 IS features a 4-stop Image Stabilizer and automatic panning and tripod detection. The winner will also get Canon's EF 75-300mm f/4.0-5.6 III USM, with a close focusing distance of 1.5m, worth £349.99. In total, the first-placed winner will receive prizes worth £1,449.98.

Worth
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RRP



Worth
£329
RRP

2nd prize

Our second-placed winner will receive Canon's 14.1-million-pixel PowerShot SX210 IS compact camera, worth £329. With a 14x wideangle optical zoom and Canon optical image stabiliser, smart auto and face detection, plus full manual control and HD movies, the PowerShot SX210 IS combines power with style.

3rd prize

Our third-placed winner will receive Canon's 12.1MP PowerShot A3100 IS, worth £159. This slim compact camera packs a big punch, boasting a 4x optical zoom with optical image stabiliser, motion-detection technology, smart auto and easy modes, super vivid and poster effect and capability for VGA movies.

Worth
£159
RRP



AMATEUR PHOTOGRAPHER OF THE YEAR COMPETITION

Entry form

After you've read the rules, send your entry to:

Walk on the wild side, APOY, Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU

CLOSING DATE 24 SEPTEMBER 2010

PLEASE USE BLOCK CAPITALS

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Surname

Address

Postcode

Daytime telephone no.

Email address

Picture details

Camera

Lens

Film (if applicable)

Exposure (if known)

I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm) ☐ Please return my entry, I enclose an SAE ☐ OR: I do not need my entry returned ☐ (tick one to confirm). This entry has not previously been published in a national UK photography magazine ☐ (tick to confirm). Amateur Photographer, published by IPC Media Ltd ('IPC'), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here ☐ Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer **not** to hear from us ☐ IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer **not** to be contacted ☐ If my entry is not successful, I would like Damien Demolder to critique my image in the Appraisal column ☐

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Editorial comment

Amateur Photographer helped to found the European Image and Sound Association more than 26 years ago. Then a few friends, who happened to edit photo magazines in countries across Europe, got together to decide which of the year's new cameras was the best. They had a European Camera of the Year trophy made and presented it to the manufacturer – in the case of that first award, it was presented to Minolta for the fantastic X-700.

Now the association has grown to 16 members, representing the best magazines from 16 countries, and we now vote for products in 16 categories. The principle has remained the same, though – that by coming together to compare notes, discuss merits and weaknesses we can, as a group, deliver sound, considered and well-balanced guidance to our readers. Buying new camera equipment is almost always an expensive business, and the risk of buying a product that will not service your needs is always there. In truth, there are very few poor cameras and lenses on the market, but there are plenty of average ones, some good ones and only a few exceptional ones. And it is the task of the EISA photo panel members, through constant testing, our meetings and face-to-face debate, to identify those first-class products that stand out from the rest, and to point them out to the readers of our magazines. These awards are for your benefit, not for the bragging rights of manufacturers or to make us feel good. They exist to make sure you know which are the best photographic products of our time.

Damien Demolder Editor



Other 2010-2011 EISA awards

Audio

EUROPEAN HIGH-END LOUDSPEAKER
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European
Camera
2010-2011

Canon EOS 550D

Canon's EOS 550D makes an excellent entry-level camera, as it offers a wide range of features in a well-designed and easy-to-use body. Full HD video recording is available with full manual control of exposure and focusing, as well as still image modes for photographers of all skill levels. The camera has the same 18-million-pixel resolution as the high-end EOS 7D, and offers very similar image quality, but in a camera that is much more affordable. This is a well-specified camera packed with features that will help all types of photographer enjoy their hobby more.



European
Advanced
SLR Camera
2010-2011

Canon EOS 7D

Thanks to its new 19 cross-type AF points, its extremely high ISO settings and a burst mode that allows up to eight frames to be captured in one second, the Canon EOS 7D is the natural choice when it comes to photographing action and sport. The camera uses Canon's powerful Digic 4 processor and an 18-million-pixel APS-C CMOS sensor, which combine to deliver high-quality still pictures and Full HD 1080p movie capture. Although moderately priced, the EOS 7D has a rugged magnesium-alloy body shell, is environmentally sealed and offers a bright, 1x magnification, 100% viewfinder.



European
Professional
Camera
2010-2011

Nikon D3S

The Nikon D3S is so sensitive it can focus and shoot in conditions in which even the human eye cannot see. Although high ISO settings are a feature of most modern DSLR bodies, the quality of the Nikon D3S high ISO settings is unsurpassed for low noise levels and richness of detail. Together with its extremely fast Expeed processing and an almost waterproof body, excellent battery life and high-quality construction, this is the perfect DSLR for professional sports, action and low-light photography.



European Micro
System Camera
2010-2011

Sony α NEX-5

Although the Sony α NEX-5 is the smallest system camera in the world, by using a large APS-C CMOS image sensor it is still able to deliver excellent image quality. The camera is aimed at compact camera users and beginners who want to improve their skills, so Sony has made the user interface simple and straightforward. The extra-large, hinged LCD screen makes viewing captured still images and Full HD videos a pleasure. Already equipped with Sony's Sweep Panorama, this will be the first camera to offer a 3D Sweep Panorama mode as well.



European
Multimedia
Camera
2010-2011

Panasonic Lumix DMC-G2

One of the most exciting features of the Panasonic Lumix DMC-G2 is its vari-angle 3in (3:2) touchscreen monitor, from which one can both take control of shooting settings and activate the shutter by touching the subject on-screen. The camera's excellent electronic viewfinder makes it easy and comfortable to frame and focus pictures even in strong light. The contrast-detection autofocus system is impressively fast, and picture quality is good in both still and video (AVCHD Lite) modes.



European
Compact
Camera
2010-2011

Sony Cyber-shot DSC-HX5V

If you are looking for a compact camera that packs a powerful zoom but still fits the pocket, the Sony Cyber-shot DSC-HX5V should be at the top of your list. With its 25-250mm, 10x zoom lens and features such as GPS, compass, Intelligent Sweep Panorama, long-lasting battery, 10fps shooting and Full HD-quality video recording, it is an ideal companion for travel as well as everyday events. Using Sony's Exmor R CMOS sensor, the camera is able to work well in low-light conditions, producing images with very little noise.



European
Travel Compact
Camera
2010-2011

Panasonic Lumix DMC-TZ10

The Panasonic Lumix DMC-TZ10 represents a big step forward for the company's TZ series. Beyond all the auto and user-selectable specialised scene options – with new Pinhole and Film Grain modes – the TZ10 offers the more traditional PASM shooting modes for greater control and increased creativity. As a travel camera, the inclusion of GPS and geo-tagging is very welcome, while the 12x, 25-300mm Leica DC Vario-Elmar zoom lens offers focal lengths for every occasion. The feature set is completed with AVCHD Lite video recording. And better still, it all fits very easily into your pocket.



European
Advanced
Compact
Camera
2010-2011

Samsung EX1

The Samsung EX1 is a very solidly built and high-quality compact camera for demanding hobby photographers. The high-quality, super-fast, 24-70mm f/1.8-2.4 wideangle zoom lens allows photography in low-light conditions without the photographer having to resort to high ISO settings. The camera offers more advanced users the choice to record raw as well as JPEG file formats, while the AMOLED tilt-and-swivel display is good quality and makes shooting from creative angles very easy.



European
All-Weather
Compact
Camera
2010-2011

Olympus μ Tough-8010

The very robust μ Tough-8010 is not only waterproof, but also drop-proof and frost-proof. It is an excellent camera for using in extreme conditions. The camera suits sportspeople as well as families with small children and people with active lifestyles. Dual-system image stabilisation helps to produce sharp pictures even when they have to be taken in dim lighting conditions. The photographic features are also extensive: 14MP resolution, 5x zoom, a bright LCD, HD-movie functionality and an HDMI-connector for TV. Plus, if you don't have a memory card to hand it's not a problem – the camera has 2GB of built-in memory.



European
Super Zoom
Camera
2010-2011

Fujifilm FinePix HS10

Despite the huge 30x optical zoom range, which stretches from 24-720mm, this camera's lens is comparable in size to a normal 18-55mm SLR kit lens. A lightweight and relatively compact camera, the HS10 offers an image stabiliser as an additional safety net to ensure sharp and detailed images. This camera is an excellent choice for beginners, but there are also plenty of creative functions for the advanced photographer. Besides PASM exposure modes, the HS10 provides raw-format recording, a hotshoe, an ISO 6400 setting, Full HD video and a 3in adjustable LCD – a camera that will be appreciated by photographers of any level.





European Lens
2010-2011

Sigma 17-70mm f/2.8-4 DC Macro OS HSM

As an all-round lens for an APS-C-format camera, the Sigma 17-70mm f/2.8-4 DC Macro OS HSM is an excellent choice that offers exceptional value for money. For optical quality this wide-to-standard zoom can match lenses that cost three times as much. It is very well made and features an excellent image-stabilising system and a silent ultrasonic focus motor that offers speed as well as quiet operation. Designed for macro photography as well as everyday use, it offers a maximum magnification of 1:2.7 and a closest focus distance of just 22cm.



European
Zoom lens
2010-2011

Tamron SP70-300mm f/4-5.6 Di VC USD

The Tamron SP70-300mm f/4-5.6 Di VC USD is a very compact, comfortable and easy-to-use zoom lens. Its greatest asset is the razor-sharp image quality that makes full-frame photos look like medium-format images. The near-silent autofocus system makes the lens ideal for wildlife as well as street photography, while the superb image stabilisation makes it possible to take sharp and detailed pictures more easily in low-light conditions.



European Micro
System Lens
2010-2011

Olympus M.Zuiko Digital ED 9-18mm f/4-5.6

This is a super-wideangle lens designed for Olympus's Micro Four Thirds-system cameras. It offers a 100° angle of view that delivers the coverage you would expect from an 18-36mm lens on a full-frame system. Being surprisingly lightweight and compact, it proves the exception to the rule that super-wideangle zoom lenses have to be big and heavy. It has an extremely fast and almost silent focusing system, which makes it an ideal lens for video recording as well.



European
Professional
Lens
2010-2011

Nikon AF-S Nikkor 300mm f/2.8G ED VR II

Nikon's AF-S Nikkor 300mm f/2.8G ED VR II gives photographers a guarantee of high image quality, even in the most difficult lighting conditions. The fast f/2.8 maximum aperture allows photographers to work in a wide variety of situations, offering the ability to shoot with higher shutter speeds and to have smooth backgrounds with attractive bokeh. The lens has three ED glass elements to eliminate chromatic aberration and Nikon's Nano-Crystal Coatings reduce internal reflection. The AF-S Nikkor is equipped with Nikon's VR II image stabilisation system, making it a natural choice for photographers specialising in nature, wildlife and fast-action sports.



European
Printer
2010-2011

Epson Stylus Pro 3880

Epson's Stylus Pro 3880 is an A2+ professional printer small enough to be classed as a desktop model. The printer specialises in producing high-quality monochrome and colour pictures with print resolutions of up to 2880x1440dpi, using Epson's Ultrachrome K3 pigment-based inks. Two new colours added to the nine-ink set, Vivid Magenta and Vivid Light Magenta, give the photographer better reproduction of red, violet and purple shades. The Epson Stylus Pro 3880 is a great choice for photographers who print in volume, as each cartridge has a capacity of 80ml.



European
Photo Software
2010-2011



Apple Aperture 3

Apple Aperture 3 is a winner when it comes to organising your pictures in a smart and effective way. Thanks to face detection and GPS tagging, this software package makes it very easy to index, sort and retrieve your photographs by searching for the people or the places in the pictures. The program is very easy to use, and offers many new additional features together with high-class album printing and multimedia slide shows set to music. The new edge-aware Quick Brushes tool is particularly useful for precision retouching.

Amateur Photographer's...

ICONS OF PHOTOGRAPHY

ICONIC PHOTOGRAPHER | CAMERA | PHOTOGRAPH

Steelworker, taken in Pittsburgh, Pennsylvania, 1955. Smith's photo essay on Pittsburgh was due to be completed in three weeks, but took three years

W Eugene Smith 1918-1978

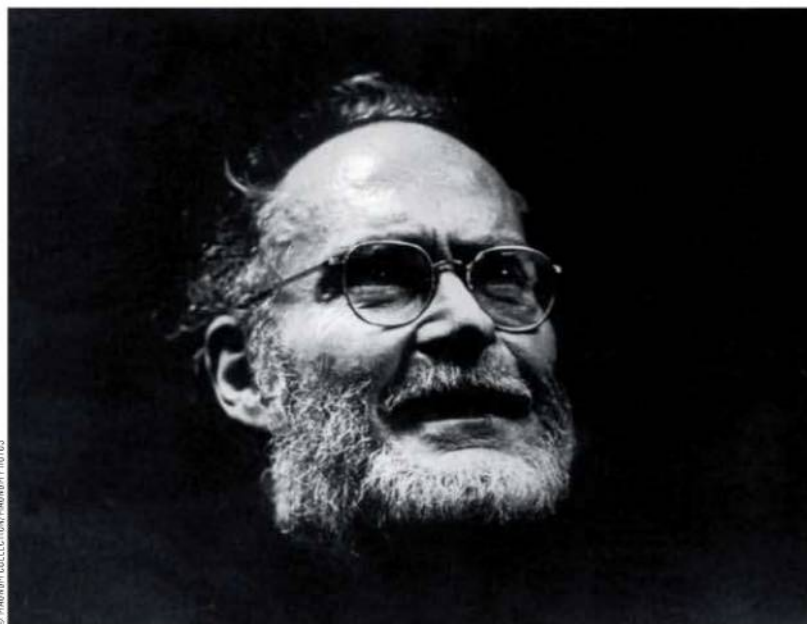
W Eugene Smith led a troubled but eventful life and his groundbreaking photo essays have inspired generations of photojournalists, writes **David Clark**

THE AMERICAN photographer W Eugene Smith is widely regarded as one of the most passionate, driven and uncompromising photojournalists of the 20th century. He pioneered the photo essay and depicted, in his most famous work, the victims of war and industrial pollution. However, his manic depression, his obsessive dedication to his work and his self-destructive nature led to a stormy career and personal life.

Smith was born in Wichita, Kansas, and had his first pictures published in local newspapers. When he was 17 years old, his father committed suicide. This traumatic event affected him both personally and professionally, as the distorted newspaper accounts that followed his father's death made him determined to pursue the highest standards of truth and honesty in his own work.

After studying photography at the University of Indiana, he became a staff photographer at *Newsweek* in 1938. However, he was soon fired for insisting on using a 'miniature' camera for his work. Next, he joined the staff of *Life* magazine, but resigned in 1941. In 1942, he began working as a freelance war correspondent and covered the American campaign in the Pacific.

He set out patriotically supporting the US war effort, but his experiences in the battlefield turned him against the war. He later said (in the book *W Eugene Smith: His Photographs and Notes*) that he hoped his pictures would not be 'the coverage of a news event, but an indictment of war – the brutal corrupting viciousness of its doing to the minds and bodies of men.' He aimed that his work 'might be a powerful emotional catalyst to the reasoning which would help this vile and criminal stupidity from beginning again.'



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Smith photographed bombing raids and battles with brutal directness, before being hit by a shell fragment that tore through his left hand and face during the battle of Okinawa in 1945. He spent the next two years recovering and was unable to work. One of the first photographs he shot after resuming photography was a picture of his two children walking through the forest together. He called it 'The Walk to Paradise Garden' and, although perhaps one of his most sentimental pictures, it also became one of his most famous.

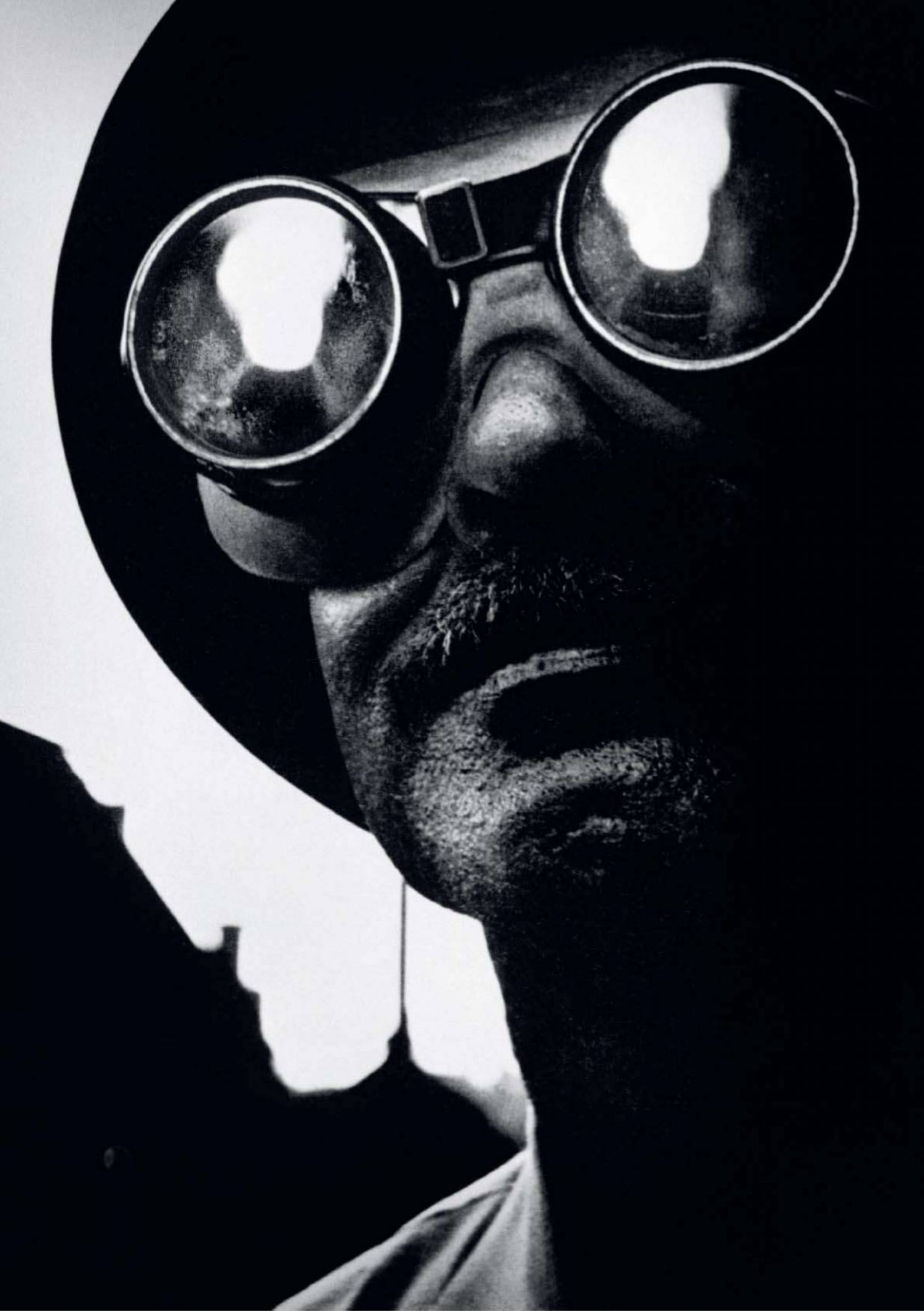
He returned to work for *Life* from 1947 until 1954, where, despite having fraught relationships with the magazine's editors, he produced a series of groundbreaking photo essays. These included *Man of Mercy*

(1954), which documented Dr Albert Schweitzer's work with lepers in Africa. In 1950, he was sent to the UK to cover the general election, but just a few of his photographs of working-class Britain were published.

Smith (pictured above in 1950) was particularly unhappy with the way the latter essay was edited and presented in *Life* and he resigned from the magazine. He joined the Magnum agency the following year and began a photo essay on the industrial city of Pittsburgh, which was to be published as a book. The project was due to be completed in around three weeks.

He worked intensively in the city during several periods over the next three years. In all, he shot around 22,000 negatives,

© W EUGENE SMITH/MAGNUM PHOTOS





© W. EUGENE SMITH/MAGNUM PHOTOS

pouring his own money into the project while being extensively subsidised by Magnum. The project exhausted Smith and he became increasingly dependent on alcohol and amphetamines. His marriage ended during this period. He also accrued huge debts with Magnum and was declared bankrupt. Around 60 of the images were eventually published in a book in 1964, but the presentation of the pictures never approached Smith's grand vision.

In the following years, Smith's career faltered. His main project (1957–65) was documenting the work of jazz musicians in the Manhattan loft where he lived after leaving his family. He shot more than 40,000 photographs and made over 4,000 hours of recordings.

In 1971, Smith moved to Japan to live with his second wife, Aileen, and stayed for two years. Here he began what was to become his final great photo essay: an investigation into the effects of industrial pollution in the fishing village of Minamata, where the Chisso Corporation's chemical factory had for many years been illegally dumping mercury into the ocean.

Smith's photographs brought this to the world's attention and these images form one of his most highly regarded bodies of work. However, during a demonstration at the Chisso factory in 1972, Smith and his wife were attacked by thugs employed by Chisso. Smith was badly beaten and almost lost his eyesight during the attack.

In 1978, Smith moved his photo archive to the University of Arizona and agreed to teach there. Soon after, however, his health deteriorated following a series of strokes and

he died later that year. His personal fortune had declined to the extent that, when he died, he had just \$18 in the bank.

Two years later, a Memorial Fund was established in Smith's name, with the aim of seeking out and encouraging independent voices in photography. The W Eugene Smith Grant in Humanistic Photography has since been awarded annually and recipients have included Sebastião Salgado (1982) and Eugene Richards (1981).

Through his passion for photography and his extensive body of work, Smith has continued to provide inspiration to subsequent generations of photographers. Although his work led to much unhappiness and frustration in his life, Smith felt it was simply something he was driven to do. 'I am a compassionate cynic,' he wrote, 'yet I believe I am one of the most affirmative photographers around. I have tried to let the truth be my prejudice. It has taken much sweat. It has been worth it.' **AP**

BOOKS AND WEBSITES

Books: A good general overview of Smith's work can be found in *W Eugene Smith* (part of the Phaidon 55s series). There are also books on his individual projects, such as *Dream Street: W. Eugene Smith's Pittsburgh Project 1955–1958* (WW Norton & Co) and *The Jazz Loft Project* (Knopf Publishing).

Websites: A good selection of Smith's work for Magnum, including selections from photo essays such as the Pittsburgh project, can be seen on www.magnumphotos.com. The W Eugene Smith Memorial Fund website is at www.smithfund.org.

Smith took this picture of three generations of miners while covering the general election in the UK in 1950

'I have tried to let the truth be my prejudice. It has taken much sweat. It has been worth it'

Biography

1918

William Eugene Smith is born on 30 December in Wichita, Kansas, USA

1935

Begins working as a freelance press photographer

1937

Begins working for *Newsweek*, but is fired for refusing to use medium-format cameras

1939

Becomes a photographer for *Life* magazine, but resigns after two years

1943–44

Works as a freelance war correspondent and photographs Pacific War battles

1947–55

Returns to work for *Life* magazine

1955

Joins the Magnum agency and begins his Pittsburgh project

1957–65

Photographs and makes recordings of jazz musicians in a Manhattan loft

1972

Attacked and badly injured by Chisso employees and his sight deteriorates

1978

Moves to Tucson to teach at the University of Arizona

1978

Dies on 15 October, aged 59, following a stroke



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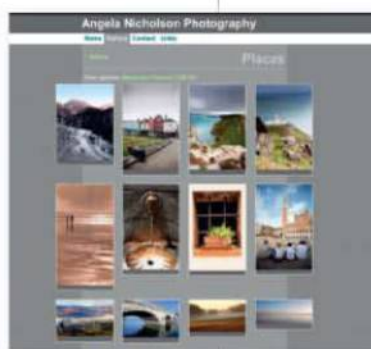
AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

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USING Klikpic's website design and hosting service makes creating a website and uploading to it very easy. No software is required and you don't have to have an existing domain name, although you can use one if you prefer. There are ten contemporary website styles to choose from and each can be personalised with logos, colours, fonts and so on. Further customisation is possible, but it's not essential.

Within a couple of hours of starting from scratch on a new website, I clicked on the 'Make Live' control and launched a slick-looking site. I subsequently refined the site, tried different styles and added new images, all of which is made easy by the admin system.

Klikpic offers a free 14-day trial, so you can test and view your site before paying. Images must be uploaded as JPEGs (guidance is provided on sizing) and £35 buys a site that can store up to 100 pictures. It's even possible to integrate a payment system such as PayPal to sell prints.

I recommend it to any photographers thinking of building a website.

Angela Nicholson



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GETTING close to extreme action, such as biking and windsurfing, is a possibility with this lightweight and secure grip mount. It is ideal for use on rounded surfaces such as a bike frame, and the soft urethane jaw inserts grip securely without damaging equipment. The baseplate is removable and this enables use with SLRs. Of the several compact cameras I attached to the thread of the Flymount, only half were suitable (without the security strap obstructing the lens or flash), which suggests the company feels flash is not important for the intended use. The Olympus Tough 8010 is fine, but check the list of suitable cameras on the website.

I put the Flymount through its paces during an off-road cycle, and my camera remained securely in place and my bike frame undamaged when I removed the mount. However, the base for use with an SLR does leave minor marks around the tripod bush of the camera. The Flymount is durable, but it is not designed to protect the camera from the elements so you need a robust compact camera, ideally with a remote release or interval timer to record the activity. It will suit hard-to-record sports such as windsurfing, gliding and road biking, but is of less use on bumpy roads. **Tim Coleman**

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Buying a home printer

We review the best A4, A3 and A2 printers on the market.

AP 11 September

HDR software

Find the perfect High Dynamic Range software for your photography.

AP 18 September

Canon 70-200mm f/2.8 vs Sigma 70-200mm f/2.8

The latest 70-200mm f/2.8 stabilised optics from Canon and Sigma go head-to-head.

AP 25 September

Panasonic Lumix DMC-LX5

Can the successor to the popular LX3 compete in today's market? We test the Canon PowerShot G11's latest competitor.

AP 25 September

Nikon D3100

At last, a Nikon DX-format DSLR with more than 12 million pixels. We put the D3100 through its paces.

AP 16 October

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High continuous shooting rates and fast AF systems are a real bonus when shooting sport



AP explains... Sport and action photography

Armed with the right camera, enthusiast photographers can take fantastic sports and action shots. **Angela Nicholson** explains all you need to know to select the right model

ACTION and sports photography has to be one of the most enjoyable and rewarding pastimes. The thrill of capturing the fleeting moment when the racquet connects with the ball, the tackle cuts off the attack or the keeper dives hopelessly for the net-bound shot really takes some beating. Conveniently, there is a huge number of potential subjects in the form of sporting events all over the country every day, with participants who, in my experience, would love to have a few photographs of themselves in their moment of glory. It doesn't matter whether it's the local pub team turning out for a Sunday league match or the cycling club's track night, everyone seems to want a shot of themselves in action. All it usually takes is a quick word with the organiser, the promise of a few photographs and you're off.

The only problem is, having pledged to pass on a few great shots, you need to make sure you get them, which adds a little spice

to the whole event. To take the stress out of the process and ensure it is a rewarding and enjoyable shoot, over the following pages I'll outline the important aspects to consider when photographing sport and action. I'll also recommend some cameras to use and explain why they are especially good for action photography – just in case you're in the market for a new model.

SHUTTER SPEED

Although it's not exclusively the case, we tend to associate sports and action photography with frozen movement and this requires short exposures. It's important not to underestimate just how fast a shutter speed is required to freeze action. If the aim is to freeze movement, the subject needs to be absolutely sharp, and if the aim is to blur it, there needs to be enough blur for the effect to look deliberate rather than accidental. The halfway position only looks convincing when

the main part of the subject, such as the cyclist on page 50, is sharp while other areas, like the wheels of the bike, are blurred.

The shutter speed required depends upon the speed of the subject, and while 1/500sec is a good starting point it may not be fast enough to freeze everything. With ball games, for example, 1/500sec may freeze a player's body, but their hands and legs, which move faster, may be blurred. This can be quite effective, but if you want everything sharp, push the shutter speed higher to at least 1/1000sec. Even at this setting, some fast-moving elements, such as the stick and ball in hockey, can be a little blurred, so an even faster speed may be required.

Naturally, slower-moving sports, such as bowls, don't require such a fast shutter speed and in many cases 1/125sec is sufficient. A setting of 1/125–1/250sec may also be acceptable for photographing long-distance runners, although you may need to push the shutter speed up to 1/500sec or more for the elite athletes.

Occasionally, using a longer exposure produces more creative action images, especially when panning with the subject to blur the background. Again, the shutter speed depends



DRIVE RATES

WITH FILM cameras, the drive rate is dependent upon mechanics that determine the speed at which the film can be wound on and stopped dead, ready for the next shot before whizzing on again. Correct tension must be maintained to ensure the film is flat and that no scratches are introduced as it zips over the rollers and so on. With digital cameras it's all about processing rates, buffer capacity, burst depths, write speeds and image size. A larger buffer can temporarily store more images while they wait to be processed and sent for storage on the memory card. The faster the processing engine, the quicker the buffer clears, allowing more images to be stored and thus extending the burst depth (the number of images taken in one sequence). Hence, cameras aimed at professional sports photographers tend to have large buffers and fast processing engines (sometimes two), which enable a large number of images to be taken in quick succession in a single burst.

The key figures to look for in a camera's specification sheet are the frame rate per second (fps) – although perhaps this should be updated to image rate or number of images per

second for the digital age – and burst depth. These indicate how many images can be taken in a single hit and how quickly those images are captured. It's important to check the small print, as this usually explains which camera settings are required to achieve the fastest frame rate and deepest burst depth. Shooting JPEGs rather than raw files, for example, usually extends the maximum burst depth enormously, as does dropping the resolution of the images. Using higher sensitivity settings and noise-reduction systems can also decrease the burst depth and/or maximum shooting rate.

Although shooting at 10fps may seem excessive, it's amazing how much movement there can be between images. When shooting the run-up to a spot kick, for example, it is surprisingly easy to miss the moment of impact. Obviously, the greater the number of images taken in a second increases the chances of capturing the vital moment.

With lower continuous shooting rates timing becomes more important, and rather than beginning to shoot before the decisive moment, such as during the run-up to a kick, it is often better to trigger the shutter a fraction of a second before it.



Although these images were shot consecutively at 7fps on a Nikon D300S, the ball moves a surprising distance

upon the subject, but it is often set in the range of 1/15–1/60sec. The exposure needs to be long enough for the movement of the camera to blur the background while keeping the main subject, or part of the subject, sharp.

FLASH

You don't usually see professional sports photographers shooting with flash from the touchline. For a start, the distances involved between the subject and the camera are often too great for much of the light to reach the players. More importantly, the players could easily be distracted by a burst of flashlight.

However, flash can be extremely useful for other types of action because its short duration freezes movement. Also, when the flash is set to second curtain so it triggers towards the end of an exposure (which is set to allow the surroundings to record), a small streak of blur trails behind a nice sharp subject giving a sense of movement while allowing every detail to be seen.

Some modern flashguns also have a high speed mode in which they generate fast pulses of light to enable faster than normal sync speeds, so all movement can be frozen.

AUTOFOCUS

Modern autofocus systems with continuous focusing options make capturing action



A shutter speed of 1/80sec and panning with the lead cyclist has added creative blur here

much easier. The best systems tend to have more AF points, which means there is better coverage of the scene with less space between points into which the subject can disappear. With some cameras, such as the Nikon D300S and D3S, it is also possible to restrict the number of AF points that are used for tracking the subject.

This can be very useful as it acknowledges that the photographer will be attempting to keep the originally selected AF over the subject, but with varying success depending upon the type and direction of any movement. It is generally easier to keep the active AF point over a subject that is moving predictably than over one that moves



When tracking an individual on a field with many players, it can be useful to set the AF system to slightly delay its response to sudden changes in the subject distance

'I would avoid using a camera's expansion settings if possible and stick to the highest native sensitivity values'

erratically. As a result, it is better to have more AF points available to track a subject that is moving unpredictably, but reducing the number of potentially active AF points with a predictable subject reduces the chance of the camera getting things wrong.

Some cameras, such as the Canon EOS 7D and EOS-1D Mark IV, and Nikon's D300S, D700 and D3S, provide control over the speed at which the camera adjusts the focus when the subject distance changes suddenly. This can be very useful, but getting the best from it requires an understanding of the subject being photographed, the surroundings and the photographer's ability to keep the active AF point over a moving target.

A comparatively long delay before refocusing is useful at racetracks and stadiums where the subject may disappear behind a post or pillar. The theory is that the camera will continue to predict the subject's path while it is out of sight so that it is quickly brought back into focus when it reappears on the other side. If the short setting were selected, the camera would focus on the pillar and then have to find the subject again. Shorter delays are useful when the subject disappears very briefly: a swimmer doing the breaststroke, for instance. The very shortest delays should be reserved for when you can be confident that nothing will come between the subject and the camera.

SENSITIVITY

Unless the ambient light is very bright, high-sensitivity settings go hand in hand with fast shutter speeds and you can't have one without the other. Of course, pushing sensitivity levels up leads to increasing amounts of noise, although recent improvements mean that it is much less of a problem than it used to be.

As a general rule I would avoid using a camera's expansion settings if possible and stick to the highest native sensitivity values. These are the settings the manufacturer considers capable of delivering images of sufficient quality to be part of the standard ISO range. With the Canon EOS 7D this means a maximum of ISO 6400, while the Nikon D300S offers a top native setting of ISO 3200. Under decent stadium lights a sensitivity setting of ISO 3200 allows exposure settings of up to around 1/1000sec at f/2.8.

STABILISATION

While some form of stabilisation, whether built into the lens or in the camera itself, is useful for compensating for involuntary camera movements, it cannot help your freeze subject. The only way that a moving subject can be frozen in an image is by using a fast shutter speed or a burst of flash. **AP**



Fast lenses are a popular choice for action photography

LENSES

Most, but not all, action photography demands telephoto lenses because the subject usually performs at some distance. A 200mm lens, or perhaps a 70-200mm optic, is usually a good starting point, but professional sports photographers often opt for 300mm and 400mm focal lengths. Wideangle and even fisheye lenses are also sometimes used to get extreme 'in amongst the action' shots. Professional football photographers, for example, sometimes set up a camera with a wideangle lens directly behind the goal to capture the keeper's dive and the bulge of the net at the moment the goal is scored. It is also a popular approach for sports like skateboarding, where the camera can be mounted on the ramp or half-pipe. This approach relies on triggering the shutter remotely, often wirelessly. A wireless connection to a laptop enables the photographer to assess the image and send it to the picture desk without even moving the camera.

A wired connection is a more likely choice for enthusiast photographers, and both Canon and Sony provide remote-capture software in the box with their DSLRs. It takes nerves of steel to leave a camera at the edge of a sports field or in a skatepark, though.

As fast shutter speeds are needed, fast lenses with constant maximum apertures are preferred by most dedicated sports photographers. The usual maximum is f/2.8, which produces nice separation between the in-focus subject and its surroundings. The favoured 70-200mm f/2.8 or 300mm f/2.8 can be coupled with a teleconverter, but it's important to remember that this has an impact on the effective aperture and will result in only slower shutter speeds being available.

FUTURE STARS

Given the hysteria surrounding child photography and the fact that anyone who deals with children has to undergo criminal record checks, it's not surprising that junior sports club organisers are nervous about giving permission to photograph younger participants. However, this means there will be no shots of England's future strikers' formative years. There's no reason why you can't contact parents and go through the checking procedure, but if you prefer a quieter, simpler life, concentrate solely on adults.

AP Buyers' Guide to... Cameras for action

Some cameras make the sports and action photographer's life a lot easier. We've gathered together some of the

NIKON D3S

ALTHOUGH Canon may dispute it, many photographers regard the Nikon D3S as the ultimate professional sports photographer's camera. At 9fps it may not have the highest continuous shooting rate in its full-frame mode, but the figure rises to a staggering 11fps when the camera is set to shoot images in its cropped DX mode. The highly accurate AF system is also very impressive, and is able to acquire and follow focus better than any other camera on the market.

In its normal sensitivity range the D3S can be set to ISO 200–12,800, but this can be expanded to include

ISO 100 (Lo-1), ISO 125 (Lo-2), ISO 160 (Lo-3) and, more importantly for action photographers, ISO 25,600 (Hi-1), ISO 51,200 (Hi-2) and ISO 102,400 (Hi-3). While noise is present at the highest sensitivity settings, the D3S's ability to control it at high sensitivity settings is second to none, and images taken at ISO 6400 are remarkably free of coloured speckling. This may in part be thanks to the fact that Nikon has kept the camera's resolution down to 12.1 million pixels.

Unfortunately, the D3S's retail price of around £3,590 puts it out of range of most enthusiast photographers.



**BEST
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NIKON D300S

NIKON raised its game with the introduction of the D3 and D300 in August 2007 and these two cameras, especially the professional-level D3, resulted in many photographers deciding to plump for Nikon. The D300S, which came along almost two years later, is remarkably similar to the camera it replaced, but with the noticeable difference that the D300S has 720p HD video, a stereo jack to connect an external microphone and the ability to accept SD/SDHC cards in addition to CompactFlash media. This last point is very useful as it enables different file types, such as raw and JPEG or stills and movies, to be saved to a different card.

As well as being very reliable and accurate, the D3S's Multi-CAM3500DX 51-point AF system is very versatile and can be set to operate with 9, 21 or 51 points. The Dynamic-area AF (3D tracking) mode that uses the camera's Scene Recognition System and colour information to help guide AF adjustment and point selection is especially useful with erratically moving subjects that contrast well with their background. The active AF point also illuminates. However, in many situations the 9, 21 or 51-point Dynamic-area AF options produce more consistent, predictable results, especially when the subject is surrounded by objects of similar

colour, such as when photographing team games. In the Dynamic-area AF modes the D300S uses the 8, 20 or 50 points around the originally selected AF point to track the subject. It's useful to restrict the number of points when the subject is moving in a fairly predictable way and it's easier to keep it under the active AF point. The delay between the subject distance changing and the camera adjusting the focus can be adjusted using the Focus Tracking Lock-on options.

In its normal configuration the D300S can shoot continuously at up to 7fps, which makes it a more attractive option for sports and action photographers than the D700, as this full-frame camera can only shoot at up to 5fps. However, the maximum continuous shooting rate of both cameras can be boosted to 8fps by adding the optional MB-D10 battery pack. When shooting at 7fps, the D300S can record up to 100 of the largest highest-quality JPEGs in a single burst when a UDMA 6 CF card is installed.

Although its AF system is almost as effective as the D3S's, for some the D300S is a little let down by its pixel count. At 12.3 million, it looks a little lacking next to the 18-million-pixels of the Canon EOS 7D.



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CANON EOS-1D MARK IV

AFTER a bit of a wobble with the EOS-1D Mark III, Canon is back on track with the 16.1-million-pixel EOS-1D Mark IV and it is the camera of choice for professional sports photographers with a clutch of Canon lenses.

With dimensions of 27.9x18.6mm, the sensor isn't quite a full-frame device and this results in a focal length magnification factor of 1.3x, which may be appreciated when shooting more distant sports subjects.

Like the Nikon D3S, the EOS-1D Mark IV has a maximum sensitivity setting of ISO 102,400, but when the two cameras' noise-reduction settings are at their default levels,

JPEGs from the Canon camera have a little less detail. High-sensitivity raw files from the EOS-1D Mark IV also generally have more chroma noise than comparable files from the D3S, but the results at ISO 6400 are impressive.

One of the most exciting features of the EOS-1D Mark IV for action photographers is the 10fps continuous shooting rate, which can be maintained for around 121 of the largest JPEGs at a quality setting of 8, or 28 raw files. The 45-point AF system is no slouch, either, but with a street price of around £3,500 the EOS-1D Mark IV is unlikely to be an option for many enthusiasts.

CANON EOS 7D

ALTHOUGH it has an APS-C-sized sensor rather than a full-frame device, in many respects Canon's EOS 7D supersedes the EOS 5D Mark II. The metering system is more advanced, taking colour and subject distance into account, and the AF system seems closer to the one used in the EOS-1D Mark IV than the EOS 5D Mark II's.

While the EOS 5D Mark II has nine selectable AF points supported by six non-user-selectable auxiliary points, the EOS 7D has a 19-biaxial-point AF system. All the EOS 7D's AF points can be individually selected by the photographer. These points are also effective with lenses with a maximum aperture of f/5.6 or greater, and the central point is extra sensitive when used with f/2.8 or faster lenses thanks to the diagonal arrangement of a second cross-type sensor.

There are five options available for selecting the active AF point: Single-point AF, Zone AF, Auto-select 19-point AF, Spot AF and AF point expansion. The Auto-select 19-point AF is a good choice with subjects that move very erratically, as in AI Servo mode the photographer can select the starting AF point and the camera tracks it. Helpfully, when Custom Function III-10 is enabled, the active AF point(s) illuminate(s), so it's easy to tell if the camera is tracking the correct subject. AF point expansion mode is also very useful for shooting action as it allows the photographer to

select the starting AF point manually and then uses the surrounding four AF points to achieve focus if the subject moves. Unlike the Auto-select 19-point AF option in AI Servo mode, though, the surrounding AF points do not illuminate when they are active.

Two custom menu options borrowed from the EOS-1D series, AI Servo tracking sensitivity (C.Fn III-1) and AI Servo AF tracking method (C.Fn III-3) allow the photographer to specify whether the EOS 7D should continue focusing on the subject when a closer object comes into the frame, and if not, how quickly it should respond to the arrival of a closer object.

Despite the fact that the D300S has 51 AF points, we were unable to distinguish any difference in the AF speed and tracking ability of the EOS 7D and Nikon D300S in our tests with moving subjects. Both cameras have excellent AF systems.

One benefit of the Canon EOS 7D over the D300S is its higher pixel count, which at 18 million is almost six million more than the 12.3 million of the Nikon camera. Our tests confirm that this translates into more detail-rich images and it doesn't result in more noise as JPEG images captured with the D300S in its default noise-reduction settings have more measurable noise than those from the EOS 7D. An added bonus of the EOS 7D is that the sensitivity range can be pushed to a maximum of ISO 12,800, which is 1 stop higher than the ISO 6,400 of the Nikon D300S.


**BEST
ENTHUSIAST
OPTION**

AP Buyers' Guide to... Cameras for action



I shot this strawberry at 60fps as it dropped into a bowl of cream using the Casio Exilim Pro EX-F1. As I had just a second in which to shoot, timing was crucial

CASIO EXILIM EX-FH25

CASIO changed the world of high-speed photography with the introduction of the six-million-pixel Exilim Pro EX-F1 in January 2008. At the time, this now discontinued bridge camera boasted the world's fastest continuous shooting rate and was capable of shooting up to 60 images in one second. Today, the Exilim EX-FH25 sits at the top of the Casio high-speed camera range. This 10.1-million-pixel bridge camera is capable of shooting nine-million-pixel images at up to 30fps for 1sec. Although the maximum number of images that can be recorded in a second is 30, the shooting rate can

be varied between 3fps and 30fps to alter the burst depth, with ten images, for example, being captured over 3secs. As well as HD movies (1280x720 pixels) at 30fps, high-speed movies can be shot with the frame rate peaking at 1,000fps for low-resolution (224x64-pixel), slow-motion replay. The VGA movie setting (640x480 pixels) may be more useful and can be recorded at 30-120fps.

The FH25's lens has a wide focal-length range covering the equivalent of 26-520mm on a 35mm model. When this option is selected, the camera continuously records images at 30fps while the shutter is pressed halfway.

CASIO EXILIM EX-FH100

ALTHOUGH it has the same sensor as the Exilim EX-FH25 (left), the Exilim EX-FH100 can shoot up to 30 nine-million-pixel images at 40fps. The compact body also conceals a lens with a focal length equivalent to a 24-240mm optic on a 35mm camera.

Action photography is made especially easy with the FH25 and FH100 as they both have Casio's Pre-record mode, which allows images to be captured even before the shutter button is pressed fully. The set menus contain options to select the frame rate, the maximum number of shots (up to 30) and how many shots will be

recorded before and after the shutter release is pressed fully home.

The ability to adjust the frame rate between 1, 3, 5, 7, 10, 15, 30 and 40fps (as well as an auto option) makes the Casio Exilim EX-FH100 very versatile for recording action. A frame rate of 10fps is perfect for shooting BMX bikers showing off a few tricks.

While low-sensitivity images from the FH100 and FH25 are respectable, they are not quite up to the standard achieved by some Canon Digital IXUS models. Nevertheless, they are a great choice if you want to take high-speed action shots.



	CASIO EXILIM EX-FH25	CASIO EXILIM EX-FH100	NIKON D3S	CANON EOS-1D MARK IV	CANON EOS 7D	NIKON D300S
Effective pixels	10.1 million	10.1 million	12.1 million	16.1 million	18 million	12.3 million
Sensor size	1/2.3in	1/2.3in	Full-frame	APS-H	APS-C	APS-C
AF points	9,443 in Free point mode	9,443 in Free point mode	51	45	19	51
Continuous shooting rate	40fps	40fps	9fps	10fps	8fps	7fps
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AskAP

Let the AP team answer your photographic queries

CARD FORMATTING

Q I have a Canon Selphy CP740 printer, which, for some reason, cannot read my SanDisk 4GB Extreme III CompactFlash memory card. My camera is a Nikon D700. Is there a possibility that the transfer speed is too fast for the printer? **Peter Webster**

A I don't think the problem has anything to do with transfer speed and your printer is compatible with SDHC media. Sometimes you have to format a card in-camera when it has been used a great deal or in a different DSLR, and this could be what's needed here. Indeed, a spokesperson at Canon UK confirmed these suspicions, telling

me that if the printer cannot read the card correctly then the file structure on the card is most likely damaged. Sometimes, even though images are deleted, remnants are left behind that can cause problems when downloading. It is easily rectified by formatting the card in your Nikon D700. Be sure to empty your card of images first, though, otherwise you'll lose them! **Ian Farrell**



PROPELLER BLUR

Q As a keen aircraft photographer and pilot, I read your recent letter in AP regarding propeller blur with some interest (AP 14 August). As a rule, most propeller-tip speeds fall in the range of 0.88 to 0.92 Mach at sea level, equating to a speed of approximately 680mph at 20°C. The root speed is obviously considerably lower, and herein lies the problem. While a shutter speed of 1/250sec may well be sufficient to blur a proportion of the propeller disc, usually it will not give the effect of the whole blades moving. In many circumstances a shutter speed of 1/125sec may be required. The use of shutter speeds as slow as this has another problem if the focal length of the lens being used is in the order of 400mm. A shutter speed of 1/500sec or greater is required to eliminate camera shake.

Another factor to consider is that a sufficiently large depth of field should also

be used to keep the whole of the image in focus. Many aircraft, such as the Spitfire, have wingspans in the region of 37ft (11m) so it is also essential to calculate depth of field for a specific lens-body combination.

Jonathan Hill

A That is a pretty detailed analysis, Jonathan, and I'm sure you're right. In the end, the choice of aperture and shutter speed in a situation like this represents a trade-off between depth of field and motion blur. That said, the improved performance of many cameras at high sensitivities these days means that photographers can have their cake and eat it, to some degree.

If you are new to this type of photography just experiment, with Jonathan's wise words ringing in your ears. Different shutter speeds will produce different propeller-blur effects, and which is right will ultimately be down to personal taste. **Ian Farrell**

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com or by post to:

Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.



COMPACT FILTER

Q My Canon PowerShot G10 compact camera has a built-in, 3-stop neutral density filter as a menu option. Does it work by reducing the effective sensor sensitivity, and why doesn't my new Canon DSLR include such a feature? **Bob Johnson**

A This is a great feature and one that doesn't get as much publicity as it should. Reducing the amount of light reaching the sensor by using a neutral density (ND) filter is a great way of using a longer shutter speed (to blur motion) or a wider aperture (to restrict depth of field) than the conditions would otherwise allow. In the case of the built-in ND filter in Canon's PowerShot G10 (and indeed the G9 and G11), this works by dropping a real filter between two of the lens elements. It's not an artificial decrease in sensor sensitivity, as you sometimes see in some DSLRs. This pulling of sensitivity is really only possible by 1 stop, and it can have an adverse effect on image quality, reducing dynamic range and clipping highlights. A real ND filter maintains image quality and achieves more of an effect.

As this is lens-based technology you don't tend to see it in DSLRs. You can instead invest in a set of ND filters to use with any lens, and they are relatively inexpensive. Have a look at Cokin's range at www.cokin.com. **Ian Farrell**

DOWNLOAD DILEMMA

Q In the past I have downloaded images from my camera using the supplied USB connector, but I was always concerned that the very

FROM THE AP FORUM

Night shots

Franklid asks I know bracketing will be essential, but can anyone suggest a suitable starting exposure for taking night pictures of the sky? The moon won't be in the shot, but I'd like to pick up stars without star trails. I am thinking of starting at around 30secs at f/2 with Fujichrome Provia 400F. Am I right in

f/AQ

Is it worth hiring equipment?

Photography can be an expensive business. The latest digital and optical technology does not come cheap, especially when it is a specialised instrument you want. But why buy when you can hire kit only when you need it? I used this approach recently when photographing a wedding. The happy couple had picked a tiny but atmospheric location, and I needed an ultra-wideangle lens to shoot it in the way they wanted me to. Rather than shell out well over £1,000 for a Nikon 14-24mm f/2.8 zoom, I hired one for the weekend for less than £50.

You can hire camera bodies, studio flash gear and even medium-format gear. A weekend with a £20,000 Leica S2 would make a smashing birthday present for a die-hard Leica fan!

There are many outlets that hire out equipment. Nationally, Calumet (www.calumetphoto.co.uk) and the Flash Centre (www.theflashcentre.com) have multiple branches and a good range of professional-spec stock. In London and the south-east of England, there is even more choice. Names like the Pro Centre (www.procentre.co.uk), PearTree (www.peartreerental.com) and Teamwork Digital (www.teamworkphoto.co.uk) in London are all excellent.

Some rental outfits will hire for weekends at a discounted rate, while others will even refund your rental costs if you then go on to buy the equipment from them. Insurance is always required to protect against theft, damage and so on, and some will have their own policy that will cost extra, while others will accept your own third-party insurance.

So the next time you are inspired by an article on architecture, nature or sports photography, don't think you don't have access to a tilt-shift, macro or fast-aperture telephoto lens, because you do. The rental market is as much a tool for amateurs as it is for professionals.

Ian Farrell

small connection at the camera could be damaged if not inserted squarely. Now I have a PC with a built-in card reader so I can remove the card and read direct into the PC, but a friend informs me that the connection tabs/pins on SD and CF cards are not designed for multiple insertions and extractions as the gold plating on the connectors is only microns thick, and that this could result in connection problems and card failure. My camera is a Nikon D300S. What is the preferred method of transferring images to a PC? **Roger Roberts**

A Far be it for me to disagree with your friend, Robert, but both these forms of connection

are expressly designed for multiple insertions and extractions. I wouldn't spend too much time worrying about the damage you are doing when you plug in a memory card, or whether you can bend the connection on a lead. So long as you handle such technology carefully and don't force something when it feels stuck, you don't need to wear kid gloves.

The advantage of your new system, with its built-in card reader, is twofold. First, it is a lot faster, transferring files to your hard drive at vastly increased speeds. Second, it saves on battery life. Your camera must be turned on to connect to a PC via a USB connection and this drains the battery. It's much more convenient to use a card reader. **Ian Farrell**

thinking that anything longer than a 30sec exposure and stars will begin to trail? I will be in the desert and fairly high up, so I am anticipating pretty good sky conditions with low pollution and minimal reflected light issues.

DaveS replies What focal length lens are you using (I assume 50mm) and could you use a digital camera? This is one area where digital imaging really is superior, since a digital sensor has a much higher quantum efficiency and doesn't suffer from reciprocity failure.

Tonycro replies Generally, 600 divided by focal length will give you a reasonable indication of the required exposure time. The actual time depends on where the constellation sits – the closer to the

pole star, the longer you have. I think you'll need a faster film or use a barn door tracker to follow the stars. Digital imaging is a better format for this, so if you can use a digital camera so much the better.

Angela Nicholson replies For those unfamiliar with them, a barn door tracker is a simple device that can be made at home from two pieces of wood joined by a hinge. The camera is mounted on the top plank using a tripod head. A 1/4-20 bolt placed exactly 290mm from the centre of the hinge pin holds the two planks apart. Turning the bolt at one rotation a minute moves the camera at the correct speed to track the movement of the stars across the sky while long exposures are made.

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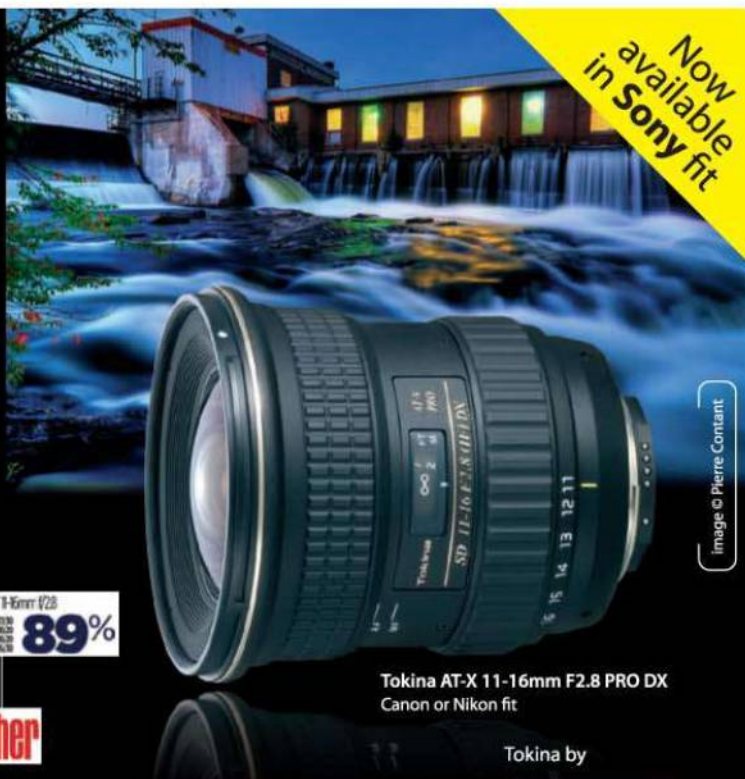
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Eizo FlexScan S2243W

With a 22in display and 1200:1 contrast ratio, the Eizo FlexScan S2243W seems ideal for image editing



One of the most useful aspects of the Eizo FlexScan S2243W is that it can be turned through 90°



Richard Sibley
Technical writer



DATAFILE

Price
£445.33

Screen size
22in widescreen
(558mm diagonal)

Panel type
VA

Resolution
1920x1200 pixels

Pixel pitch
0.247x0.247mm

Brightness
350cd/m²

Contrast ratio
1200:1

Response time
Black to white 12ms

Colour
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Dimensions
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(without stand)

WHEN it comes to editing digital images, a good computer monitor is vital for checking details and making sure that colours have been accurately reproduced. Editing images on a poor-quality screen can mean that a photograph's colour and contrast are incorrectly edited, so it will look nothing like its on-screen counterpart when printed. Yet many photographers overlook the importance of a good monitor and rely on the screen supplied with their computer.

In our guide to choosing a computer monitor (AP 21 August), we listed the key points to look for. With these features in mind, let's see whether the Eizo FlexScan S2243W monitor meets the demands of discerning enthusiast photographers.

FEATURES

With its 22in widescreen display, the FlexScan S2243W is slightly larger than the 19in or 20in monitors that usually come bundled with desktop PCs. However, its slim design should mean it still fits comfortably on most desks. The screen's integrated stand is adjustable, making it easy to position at a comfortable working height.

Both the 1920x1200 native resolution and the 1200:1 contrast ratio of the S2243W are higher than those of many less expensive 22in monitors. This level of contrast should produce an excellent range

of tones, and ensure that the darkest and lightest gradations in images don't become solid blocks of black and white.

The monitor can display 16.77 million colours at any one time from 1.06 billion available colours. All these allow the S2243W to display 95% of the Adobe RGB colour space, so there should be few colours that it cannot reproduce.

PERFORMANCE

I used a variety of image-editing programs when testing the S2243W monitor and found that the 22in screen was a great size for viewing photographs. The 16:10 aspect ratio widescreen display also means that it is possible to display 3:2 ratio images at their full height and still have plenty of unused screen space on either side for toolbars and palettes. Adobe Bridge and Adobe Photoshop Lightroom also benefit from the extra room that the screen offers, as toolbars and menus are less likely to encroach on the space used for images.

Although there are a number of brightness, colour and contrast controls built into the monitor's menu, I used Datacolor Spyder 3 Elite to calibrate the monitor's display. Like most calibration devices, the Spyder 3 requires the monitor to be reset to its default factory settings before calibration, although the built-in controls may be a useful starting point for adjusting the screen if you don't have a calibration device.

Viewing our printer test chart on the monitor shows the FlexScan S2243W reproduces colours well, with smooth colour

gradations. This is particularly noticeable within the cyan band of colours in a rainbow spectrum gradation, which can be a problem for some printers. However, I did notice a slight band towards the dark end of the blue spectrum.

The greyscale gradation is also very smooth with detail still visible in both the highlight and shadow areas before the black and white points are reached. As a comparison, the greyscale gradient is on par with the NEC Multisync LCD 2690WUXi monitors used by AP's technical team.

One criticism is that there is a slight difference in brightness across the screen. I spotted this when filling the entire screen with a solid mid-grey image. One side of the screen is slightly darker than the other, and there is a marginally brighter band across the centre. I only noticed this when viewing the grey image. However, it may prove annoying when adjusting landscape images with a solid blue sky.

Although a simple feature, the ability to rotate the screen through 90° is one of the best. When editing or reviewing portrait images in Adobe Bridge, you can view the picture at a much larger size than when in landscape mode, so it's easier to spot slight differences when comparing images. **AP**

Verdict

AT NEARLY

£450, the Eizo FlexScan S2243W

isn't cheap, considering that you could buy a lens for the same amount. However, a good monitor is vital when you consider that every digital image you shoot will be viewed or edited on-screen.

The 22in screen will fit on most computer desks, although bear in mind that it is bigger than the average 19in screen. Overall, the detail and colour rendition of this display are very good, but the uneven brightness across the screen could cause a few slight problems with image editing.

If you are looking to upgrade to a new monitor, the Eizo FlexScan S2243W is worth consideration and is well priced given its resolution and pixel pitch.



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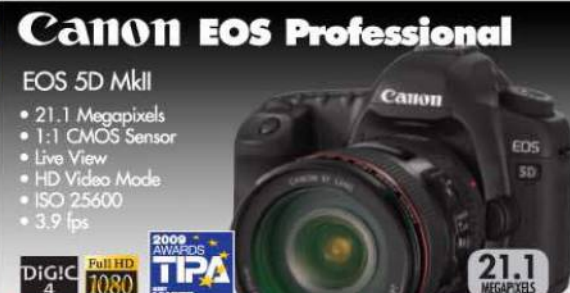
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KEY ACCESSORIES

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- HD Video
- ISO 6400
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DMW-LVF1 View Finder.....£169.99

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 Multi-coated surface with high transparency polarising film. Waterproof to repel water spots and hardened to be scratch & stain resistant.

HD 58mm Protector.....£49.99
 HD 58mm UV.....£49.99
 HD 58mm PL/CIRC.....£109.99
 HD 62mm Protector.....£59.99
 HD 62mm UV.....£59.99
 HD 62mm PL/CIRC.....£109.99
 HD 67mm Protector.....£64.99
 HD 67mm UV.....£64.99
 HD 67mm PL/CIRC.....£134.99
 HD 72mm Protector.....£74.99
 HD 72mm UV.....£74.99
 HD 72mm PL/CIRC.....£169.99
 HD 77mm Protector.....£94.99
 HD 77mm UV.....£94.99
 HD 77mm PL/CIRC.....£199.99
 HD 82mm Protector.....£99.99
 HD 82mm UV.....£99.99

Hoya Pro
 Revolutionary performance in light transmission & colour balance. Glass just 1mm thick, mounted in a super slim 3mm ring and 12 layers of super multi-coating.

Pro-1D 52mm Protector.....£39.99
 Pro-1D 52mm UV.....£39.99
 Pro-1D 52mm PL/CIRC.....£84.99
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 Pro-1D 55mm UV.....£39.99
 Pro-1D 55mm PL/CIRC.....£89.99
 Pro-1D 58mm Protector.....£44.99
 Pro-1D 58mm UV.....£44.99
 Pro-1D 58mm PL/CIRC.....£94.99
 Pro-1D 62mm Protector.....£49.99
 Pro-1D 62mm UV.....£49.99
 Pro-1D 62mm PL/CIRC.....£99.99
 Pro-1D 67mm Protector.....£59.99
 Pro-1D 67mm UV.....£59.99
 Pro-1D 67mm PL/CIRC.....£119.99
 Pro-1D 72mm Protector.....£64.99
 Pro-1D 72mm UV.....£64.99
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 Pro-1D 77mm UV.....£74.99
 Pro-1D 77mm PL/CIRC.....£169.99
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 Pro-1D 82mm UV.....£79.99
 Pro-1D 82mm PL/CIRC.....£189.99

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Cokin P Series
 The original square filter system. Cokin P Series filters are designed for shorter focal lengths 20-24mm or 28mm as well as for wide angle zooms (24-50/28-85/35-135mm)

49mm P Adaptor.....£12.99
 52mm P Adaptor.....£12.99
 55mm P Adaptor.....£12.99
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 62mm P Adaptor.....£12.99
 67mm P Adaptor.....£12.99
 72mm P Adaptor.....£12.99
 77mm P Adaptor.....£12.99
 82mm P Adaptor.....£12.99
 P Holder & Catalogue (BP400).....£12.99
 P Wide Angle Holder.....£14.99
 P Digital SLR Nik Kit H521 67 £38.99
 P255 Modular Hood.....£15.99
 P001 Yellow Filter.....£15.99
 P002 Orange Filter.....£15.99
 P003 Red Filter.....£15.99
 P007 Infrared (IR).....£39.99
 P026 Warm 81A.....£15.99
 P027 Warm 81B.....£15.99
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 P121 G2 Gradual.....£21.99
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 P121L G2 Gradual Light.....£21.99
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 P122 B1 Gradual.....£21.99
 P123 B2 Gradual.....£21.99
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 P153 Neutral Density x4.....£16.99
 P154 Neutral Density x8.....£16.99
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Jacobs by Cokin
 Our own range of filters are available in popular effects and sizes offering outstanding quality and great value for money.

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 52mm Circ-PL Filter.....£29.99
 52mm UV Filter.....£14.99
 55mm Circ-PL Filter.....£29.99
 55mm UV Filter.....£14.99
 58mm Circ-PL Filter.....£34.99
 58mm UV Filter.....£16.99
 62mm Circ-PL Filter.....£39.99
 62mm UV Filter.....£19.99
 67mm Circ-PL Filter.....£44.99
 67mm UV Filter.....£21.99
 72mm Circ-PL Filter.....£49.99
 72mm UV Filter.....£25.99
 77mm Circ-PL Filter.....£54.99
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 Vdust Plus 7.5ml.....£14.99



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Rocket Air (L).....£11.99
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 SensorScope Kit.....£81.99



DELKIN

Studio Cubelite Kit.....£461.99



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Jacobs Studio 160 Lighting Kit £199.99

Includes two 160W Flash Heads, two Lighting Stands, Soft Box, Gold Umbrella Honeycomb, Clear Diffuser, Blue, red and yellow filters, Snoot, IR remote, sync lead and a deluxe studio carrying bag.



Bowens 4713 Gemini 200 2 Head Kit

Inc. two Gemini 200Ws, two Bowens 90cm Silver/White Umbrellas, two 120" Wide-Angle Umbrella reflectors and two Bowens support stands.
£459.99

Bowens 4850 Gemini 500R 3 Head Kit

Includes three Gemini 500Ws, two Bowens 115cm Silver/White Umbrellas, two 120" Wide-Angle Umbrella reflectors, one Softbox and three support stands.
£1480.99

Bowens 4820 Gemini 500R Travel Pack Kit £1378.99
Bowens 4800 Gemini 250R Head Kit £810.99
Bowens 4800 Gemini 500R Head Kit £949.99

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Lightweight & portable STROBES lighting accessories, ideal for the mobile photographer, indoors or outdoors. Simple to put together using a Flex Mount on your flashgun, no glue, velcro or rubber bands needed! Swap between the Beauty Dish or the Globe Diffuser in seconds



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Interfit EX150 MkIII Kit Includes three Heads £419.99

Interfit EXD200 Kit All in 1 kit £289.99

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Interfit EXD400 Kit Softbox umbrella kit £539.99

LASTOLITE LIGHTING ACCESSORIES

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Ezybalance Softboxes

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Micra Apollo

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2204 Micro Apollo 60.....£30.99

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1236 sunfire/silver 30cm.....£12.99

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3731 silver/white large.....£76.99

3751 one stop diffuser.....£76.99

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3631 Dual duty 80cm.....£25.99

TriFlip Kit

3696 75cm 19".....£92.99

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Trigrip 2430 bracket.....£71.99

Universal 1100 bracket.....£49.99

Pocket 1113 bracket.....£42.99

2402 Tilthead shoe adapt.....£17.99

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67FM florida/maine 1.8x2.15m.....£174.99

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8017 baby poser.....£107.99

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MANFROTTO TRIPODS

Manfrotto

055X Range

The 055X PROB makes the famous Manfrotto patented horizontal centre column feature even easier to use. By extending the column to its highest vertical position, it can be swung round to horizontal without removing the head or disassembling the column itself.

055XPROB
£118.99



055XB Tripod.....**£94.99**
055XPROB Tripod.....**£118.99**

Manfrotto Tripod Bags

You look after your camera so why not protect your tripod?
Manfrotto Tripod Bag Unpadded 70cm.....**£29.99**
Manfrotto Tripod Bag Unpadded 80cm.....**£39.99**
Manfrotto Tripod Bag Padded 80cm.....**£49.99**

Manfrotto Tripod Straps

Includes a spring clip to fasten quickly at the shoulder of the tripod for a tight & secure grip.
Manfrotto MN102 Tripod Strap.....**£21.99**

Manfrotto

190X Range

Featuring a patented design which allows the centre column to be used horizontally as an extending arm, or vertically.

190XPROB
£108.99



190XB.....**£88.99**
190XPROB.....**£108.99**

Manfrotto

055CX Range

The 4-section 055CX PRO 4 combines the best performance of the 055 carbon family with lower dimensions. This tripod is compact and light, with the patented G90 system for quick vertical-horizontal movements.

055CX3.....**£243.99**
055CX PRO3.....**£249.99**
055CX PRO4.....**£249.99**

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Features an ergonomic leg angle selector. This new angle selector improves the comfort and precision in use. Made of 100% Carbon Fibre, providing rigidity and lightness.

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190CX PRO3.....**£239.99**
190CX PRO4.....**£239.99**

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The Mado range has been created for those on the move, the Mado has a max height of 150.5cm, but folds down to 43.5cm and the ultra compact Mini 114.5cm but folds down to 36.5cm.

785B Mado Maxi.....**£44.99**
797 Mado Pocket.....**£14.99**

*Selected Manfrotto Heads up to £100 - receive £5 Cashback, Selected Manfrotto Heads up to £100 - receive £10 Cashback. 23/8/10 - 30/9/10. Claim direct from Manfrotto.

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Designed to be lightweight but at the same time offer heavy duty load capacity.

494RC2 Mini Ball Head with RC2 Quick Release Plate.....**£39.99**



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Small & lightweight heads with smooth fluid movement & pan & tilt locks.

128RC.....**£65.99**



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Just grip the handle and you can position your camera anywhere within a 180° sphere.

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UP TO £10 CASHBACK ON SELECTED HEADS 30/9/10

UP TO £10 CASHBACK ON SELECTED HEADS 30/9/10

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790B Mado.....**£25.99**
679B 3 Section.....**£35.99**
680B 4 Section.....**£44.99**
681B 3 Section.....**£49.99**
685B Neotec.....**£114.99**
695CX.....**£139.99**
694CX.....**£127.99**
776BY MY.....**£34.99**



Manopod Heads

234 Simple tilt head allows 90° tilt for vertical or horizontal format.

234 Tilt Head M/Pod.....**£14.99**
234RC Tilt Head Q/R.....**£24.99**

GIOTTOS TRIPODS - 5 Year Warranty on all Giottos Tripods & Heads

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Vitruvian VGR Tripod Kits

Designed to offer photographers not only a truly lightweight and compact tripod, but a full function monopod and ball head. With "reverse technology" legs so that when collapsed they fold through 180 degrees and surround the tripod centre column and head - folding down into a unit that measures only 40cm long. Unscrew the tripod leg, remove the centre column & head then join them together to produce a monopod with a maximum height of 162cm.

Vitruvian VGR9255 & MNS310.....**£199.99**

Vitruvian VGR8255 & MNS310.....**£329.99**



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MTL Adjustable Column Carbon Fibre

Patented multi-function centre column allows for 180° vertical movement and 360° degree horizontal rotation as a lateral arm. No need for an extra head when using the built-in universal 3-way head, just change to the short column and lock the safety knob.

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MTL8350B Adjust Column.....**£158.99**
MTL8361B Adjust Column.....**£199.99**
MTL8360B Adjust Column.....**£189.99**



MTL9351B Adjust Column.....**£89.99**
MTL9351+MH5011 kit NEW!.....**£119.99**
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MTL9361+MH5001 head.....**£134.99**
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High density tubes minimise weight yet maximise rigidity. The centre column can be reversed to position the camera upside down. Maximum height [MTL9271B] 182cm.

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Ball & Socket Heads

Giottos MH1302-652 Professional extra large ball & socket. Features light and extra large ball with hollowed ball structure. All of these plates feature a safety lock with "auto lock" retaining system.

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MH1300-652 20kg.....**£74.99**
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MH7001-652 6kg.....**£44.99**
MH7000-652 8kg.....**£34.99**

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Giottos MH5001 Smooth control of pan, back & forward tilt plus side to side tilt movements. The quick pan head incorporates a special patented double safety lock and a sprung location pin, which allows the equipment to be simply and quickly loaded and unloaded.

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VH6011-6588 Birding Hd.....**£64.99**

Accessories
Tripod Bag Large.....**£24.99**
Tripod Bag Medium.....**£24.99**
Shoulder Strap.....**£19.99**



GIOTTOS MONOPODS

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Monopods

Made from 6061 grade aluminium, featuring quick action lever leg locks, foam hand grip and security wrist strap.

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The Gorillapod firmly secures your camera to just about anything, it can be manipulated into a variety of positions to wrap around objects.

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G1173/148 QR Plate 1/4.....**£29.99**

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3 Way Head.....**£199.99**

G1173/148 QR

Plate 1/4.....**£29.99**

G1173/148 QR

Plate 1/4.....**£29.99**

G1173/148 QR

Plate 1/4.....**£29.99**

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Giottos monopods continue to set the standard for professionals and advanced amateurs.

GM2561T.....**£189.99**
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NEW!

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 the ultimate dual-compartment DSLR backpack: flexible, lightweight and incredibly versatile.

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 Vertex 200AW...£114.99
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 Fast access bag with slim profile.

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 Protect your equipment without attracting attention.

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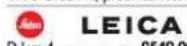


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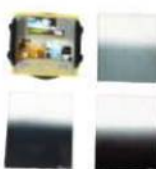
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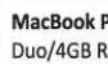
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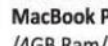
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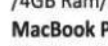
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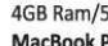
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A.M.T. Super Titanium alloy legs Pro 700DX £114.99	A Monopod/Tripod/Hiking stick in one! Go Pro £104.99	With quick action lever leg locks MTL9261B £74.99	Adjustable column Carbon Fibre Tripod MTL8360B £159.99	Built in spirit level on the plate GT3530LS Series 3 £449	Legs are scaled for precise set up GEO E640 £219.99

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Panasonic

Understanding
Your Lumix G1
15th September



Panasonic DMC-G1 + 14-45mm O.I.S

Megapixels	12.1	HD Video	X
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

The Lumix G1 is both compact and light. In fact, the only reason it isn't smaller is down to ergonomics... you can go too far! These qualities allow the camera to be very portable making it an ideal travelling companion.

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Panasonic DMC-GF1 + 14-45mm O.I.S

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LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

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LCD Screen	2.7"
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HD Video	✓
FPS	3.5
Card Type	SD

Panasonic DMC-G10 + 14-42mm
Our Price £419.00

Panasonic DMC-G2



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3.2
Live View	✓	Card Type	SD

Panasonic DMC-G2 + 14-42mm
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BCI6 PC/PM/R/G 13ml	£9.99
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CL18 PC/PM/R/G 13ml	£11.99
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PGI520 Black 19ml	£9.99
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PG137 Black 11ml	£12.99
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CL41 Colour 12ml	£19.99
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No.45 Black 45ml	£2.99
No.56 Black 24ml	£2.99
No.57 Colour 24ml	£12.99
No.58 Photo 24ml	£12.99
No.78 Colour 45ml	£9.99
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No.338 Black 24ml	£10.99
No.339 Black 24ml	£12.99
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No.100 Grey 15ml	£22.99
No.110 Colour 5ml	£18.99
No.300 Black 4ml	£10.99
No.300XL Black 11ml	£22.99
No.300 Colour 4ml	£12.99
No.300XL Colour 11ml	£26.99
No.337 Black 11ml	£17.99
No.338 Black 11ml	£17.99
No.339 Black 21ml	£24.99
No.343 Colour 7ml	£18.99
No.344 Colour 14ml	£26.99
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No.351 Colour 3.5ml	£13.99
No.351XL Colour 14ml	£27.99
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No.363 CMY/PC/PM each	£8.99
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Many more in stock!

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No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
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Lexmark Originals

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No.15 Colour	£18.99
No.17 Black	£13.99
No.23 Black	£14.99
No.24 Colour	£16.99
No.27 Colour	£14.99
No.28 Black	£13.99
No.29 Colour	£14.99
No.31 Photo	£24.99
No.32 Black	£15.99
No.33 Colour	£17.99
No.34 Black	£20.99
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Many more in stock!

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LC970 CMY	£2.99
LC970 Set of 4	£11.99
LC1000 Black	£3.99
LC1000 CMY	£2.99
LC1000 Set of 4	£11.99
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Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!	
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BATTERIES



Camera Batteries
A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Duracell. All batteries come with a 2 year guarantee.

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Battery Grips
A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

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A comprehensive range of specialist batteries - see our website for full range.	
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CR2025, CR2032 etc	£1.99

Full range of coin cells in stock

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters



P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£9.99
Holder Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Bellows Hood

A new design of Bellows Hood that slots into the front of a standard P-Type Holder.



We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

P-Type Neutral Density Filter Kit £45.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £45.99 - saving £5 on the individual prices.

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods



A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

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ET-65B Canon 70-300/4.5-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
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EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 18-55 IS	£12.99
EW-83C Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 16-70/3.5-5.6	£7.99
SH-006 Sony 16-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
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58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps	
30mm, 37mm, 40mm, 43mm, 48mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

Seculine Digital Spirit Level

A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.



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CLEANING

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Cleaning Solution (7.5ml)	£15.99
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EZ Kit (1ml Solution, 4 Swabs)	£14.99

Massive range of cleaning equipment on our website and in stock.

Camera / Lens Cleaning

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Kodak Humicane Blower	£3.99
Camlink 5-in-1 Clean Kit	£3.99

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.



UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£5.99
52mm UV / Haze	£5.99
55mm UV / Haze	£6.99
58mm UV / Haze	£7.99
62mm UV / Haze	£8.99
67mm UV / Haze	£8.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£17.99
52mm Circular Polarizing	£17.99
55mm Circular Polarizing	£19.99
58mm Circular Polarizing	£21.99
62mm Circular Polarizing	£24.99
67mm Circular Polarizing	£27.99
72mm Circular Polarizing	£34.99
77mm Circular Polarizing	£39.99
82mm Circular Polarizing	£44.99
86mm Circular Polarizing	£49.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£6.99
55mm Skylight	£7.99
58mm Skylight	£8.99
62mm Skylight	£9.99
67mm Skylight	£10.99
72mm Skylight	£12.99
77mm Skylight	£15.99

More sizes in stock, from 30 to 105mm!

Neutral Density Filters

Used to reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (4 stop).

52mm ND4 / ND8	£10.99
55mm ND4 / ND8	£12.99
58mm ND4 / ND8	£14.99
62mm ND4 / ND8	£16.99
67mm ND4 / ND8	£19.99
72mm ND4 / ND8	£24.99
77mm ND4 / ND8	£29.99

More sizes in stock, from 37 to 82mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each	£11.99
58mm Starburst x4/6/8, each	£15.99
67mm Starburst x4/6/8, each	£21.99
72mm Starburst x4/6/8, each	£27.99

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.



FaderND
Lord of the DARK

A new and innovative solution to carrying multiple Neutral Density filters - one ND filter with an adjustable range from 2 to 8 stop reduction!

LightCraftWorkshop FaderND Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction. The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Genuine LightCraftWorkshop filters - beware of imitations!

FaderND MkII (2-8 stop)

52mm FaderND MkII	£51.29
55mm FaderND MkII	£53.99
58mm FaderND MkII	£56.69
62mm FaderND MkII	£62.99
67mm FaderND MkII	£71.99
72mm FaderND MkII	£8

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50D + 17-85 F4/5.6 IS U . .	£919
50D + 18-200 F3.5/5.6 . . .	£999
550D body	£629
550D + 18-55 F3.5/5.6 IS . .	£689
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500D + 18-55 F3.5/5.6 IS . .	£579

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17-85 F4/5.6 IS USM unboxed	£299
18-55 F3.5/5.6 IS unboxed	£147
18-135 F3.5/5.6 IS U no box	£329
55-250 F4/5.6 IS	£229
60 F2.8 Macro USM	£339
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16-35 F2.8 MKII L USM	£1099
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17-40 F4 USM L	£597
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24 F2.8	£369
24 F3.5 L TSE MKII	£1749
24-70 F2.8 L USM	£989
24-105 F4 L IS USM unboxed .	£799
28 F1.8 USM	£399

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Polaroid Back HP40139		F100 b/o TO CLEAR14	£199
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Winder	£79	F65/F55/F50 body	£39
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MAMIYA 7 RF 6x7		18-105 F3.5/5.6 VR	£179
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50 F4.5 + VF M-box	£429	24-70 F3.5/5.6 VR	£499
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50 F1.4 AFD M... £199
55-200 F4.5/5.6 VR... £169
55-200 F4.5/6 AFS DX£129
60 F2.8 AFD macro... £279
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70-300 F4.5/5.6 VR... £339
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unused... £4199
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18-200 F3.5/5.6 M... £139
28-70 F2.8 EX DC... £299
28-200 F3.8/5.6... £49
28-200 F3.6/3... £129
30 F1.4 EX DC box... £319
30 F1.4 EX DC scruffy... £199
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50-500 F4.5/6.3 EX DG £649
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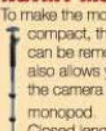
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F80X Body Only	E-/E+ E179-128	75-150mm F4 Zuiko	E+/E++ E139-1158	MV1 Black & 50mm F2	E+ E55
R90 Body Only	E-/E+ E139-1125	80mm F4 Auto Macro Zuiko	E+ E1225	MV Black Body	E+ E55
R80S Body Only	E+ E1259	80mm F4 Macro Zuiko	E+/E++ E159-1198	A3 Body Only	E+/E++ E144
F80I Body Only	Exc/E- E139-1158	100-200mm F5 Zuiko	+ E168	15mm F3.5 SMC A	E+ E168
F80 Black & NBIS Grip	E+ E1288	135mm F3.5 Zuiko	E+/E++ E129-135	17mm F4 SMC Fisheye	E+ E144
F90 Black Body Only	E+/Mint-E179-128	135mm F3.5 Macro Zuiko	E+ E1225	20mm F2.8 SMC A	E+ E144
R90 Chrome Body Only	E+ E1288	180mm F2.8 Zuiko	E+ E1225	24mm F2.8 SMC A	E+ E144
F65 + 28-80mm	E+ E1259	300mm F4.5 Zuiko	E+ E1138	24-35mm F3.5 SMC M	E+ E144
Pionea 5 + 30-60mm	Unused F79	400mm F6.3 Zuiko	E+ E1559	24-50mm F4 SMC M	E+ E144
12-24mm F4 AFS ED DX	Mint-E149	600mm F6.3 Zuiko	E+ E1559-149	28mm F2.8 SMC M	E+ E144
12-24mm F2.8 AF	E+ E1259	250 Film Back	E+ E1259	35-70mm F3.5-4.5 SMC A	E+/E++ E149-1259
17-35mm F2.8 ED AFS	E+ E1259	Auto Extension Tube 14	E+ E125	35-90mm F4.5 SMC A	E+/E++ E149-1259
17-55mm F2.8 AFS DX IFED	E+/E++ E169-169	Auto Extension Tube 7	E+/Mint-E125	40mm F2.8 SMC M	E+/E++ E169-169
18mm F2.8 AF	E+ E1259	T280 Flash	E+/E++ E125	45-125mm F4 SMC PK	E+ E139
19-35mm F3.5-4.5 AF	E+ E1259	T10 Ringflash	E+/E++ E175	50mm F1.4 SMC A	E+ E144
19-55mm F3.5-5.6 AF	E+ E1259	T20 Flash	E+/E++ E175	50mm F1.7 SMC A	E+ E175
19-70mm F3.5-5.6 AF ED DX	E+ E149	T32 Flash	E+/E++ E175	50mm F1.7 SMC A	E+ E175
19-135mm F3.5-5.6 G AFS	E+ E1369	Vario-magnifier	E+/Mint-E149	50mm F2 SMC A	Mint-E175
19-200mm F3.5-5.6 G AFS DX VR	E+ E1369			50mm F2 SMC M	Mint-E175
24-50mm F3.3-4.5 AFD	E+ E119			50mm F2.8 SMC A	E+ E144
24-50mm F3.3-4.5 AFN	E+ E119			75-150mm F4 SMC M	E+/E++ E144
24-85mm F2.8 AF	E+ E1369			80-200mm F4.5 SMC M	E+ E1369
24-120mm F3.5-5.6 G AFS ED VRE+	E+/Mint-E139-149			120-200mm F2.8 SMC M	E+ E1369
28mm F2.8 AF	E+ E139			200mm F2.8 SMC M*	E+ E1369
28-100mm F3.5-5.6 APG	E+ E139			16x Zoom Converter	E+ E175
30mm F2.8 AF	E+ E139			A160 Flash	E+ E175
35-200mm F4.5-6.5 AFS DX G	Exc Demo E129			A200S Flash	E+/Mint-E129-1229
50mm F2.8 AF Micro	Mint-E129			A200SA Flash	E+/E++ E129-1229
60mm F2.8 AF Macro	Mint-E1149			A200T Flash	E+ E129
70-300mm F2.8 G AFS ED VR	E+/E++ E125-1229			A220T Flash	E+ E129
70-300mm F2.8 AF	E+ E179			A240T Flash	E+ E129
80-200mm F2.8 ED AFD	E+ E149			A260SA Flash	As Seen/Mint-E149
85mm F1.4 AFD	E+ E149			A260T Flash	E+ E149
85mm F1.8 AF	E+ E129			Extension Tube Set	Mint-E149
105mm F2 AF DC	E+ E149			Hot Shoe Grip	E+ E119
105mm F2.8 AFD Micro	E+ E149			MX 250 Exposure Back	As Seen E119
105mm F2.8 AFS VR Micro	E+ E149			Slide Holder K	Mint-E129
200-400mm F4 G AFS VR	E+ E149			Stereo Viewer II	E+ E139
200-400mm F4 G AFS VR IFED	E+ E149			Winder MEII	E+ E149
300mm F2.8 AFS IFED	E+ E139				E+ E149
300mm F2.8 AFS ED VR	E+ E129				E+ E149
300mm F2.8 IFED AFS II	E+ E129				E+ E149
TC17 Lens Converter	E+ E129				E+ E149
Sigma 10-20mm F4-5.6 EX DC HSM	E+ E129				E+ E149
Sigma 17-35mm F2.8-EX	E+ E129				E+ E149
Sigma 20-40mm F2.8 DG EX	E+ E129				E+ E149
Sigma 20mm F1.8 DG RF	E+ E129				E+ E149
Sigma 24-70mm F2.8 EX DG	E+ E129				E+ E149
Sigma 28-70mm F2.8 EX DG	E+ E129				E+ E149
Sigma 28mm F1.8 EX DG	E+ E129				E+ E149
Sigma 30mm F1.4 EX DG HSM	E+ E129				E+ E149
Sigma 55-200mm F4-5.6 DG	E+ E149				E+ E149
Sigma 70-300mm F4-5.6 Apo DG	E+ E139				E+ E149
Sigma 80-200mm F4.5-6.5 Apo DG OSE+E+	E159-1529				E+ E149
Sigma 105mm F2.8 EX DG Macro	E+ E179				E+ E149
Sigma 105mm F2.8 EX Macro	E+ E179				E+ E149
Tamron 14mm F2.8 SP AF	New E139				E+ E149
Tamron 18-220mm F3.5-6.3 XR Di II	E+ E139				E+ E149
Tamron 18-55mm F3.5-4.5 AF	Mint-E189				E+ E149
Tamron 28-300mm F3.5-6.3 XR	E+ E159				E+ E149
Tamron 28-70mm F2.8 SP AF LD	E+ E139				E+ E149
Teleplus 2x Converter	E+ E149				E+ E149
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DR-3 Right Angle Finder	E+ E179				E+ E149
DW20 Waist Level Finder	Mint-E189				E+ E149
DW4 Waist Level Finder	Mint-E185				E+ E149
M10 Grip (F90X)	E+ E139-150				E+ E149
M10 Grip (P90X)	E+ E139				E+ E149
S200 Speedlight	E+ E129-149				E+ E149
S201A Macro Speedlight	Mint/Mint E129-1225				E+ E149
S201B Ringflash	E+ E149-179				E+ E149
S22 Speedlight	E+ E149				E+ E149
S22 Speedlight	E+ E149				E+ E149
S22 Speedlight	E+ E149				E+ E149
S28 Speedlight	E+ E149				E+ E149
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Not our words, this is what Paul Nuttall had to say in the What Digital Camera test of the CX3 in the May 2010 issue.

CX3 at a glance

10 10 Million pixel backlit CMOS sensor **28-300mm** f3.5/5.6 10.7x optical zoom **3** 3 Inch 920k dot LCD
80-3200 plus auto ASA **Auto**, 13 scene modes, auto scene mode plus high dynamic range mode
Multi target AF, spot AF, manual focus plus shoot at user defined fixed distances **Multi** (256 segment),
 centre weighted and spot exposure metering **Vibration correction** **High speed shooting** to 120fps
Electronic level indicator **1cm Macro** **Shutter speeds** 8, 4, 2, 1-1/2000 **HD video** 1280 pixel 30fps

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RICOH



Paul went on to say...

The Ricoh CX3's predecessor, the CX2, already boasted pretty impressive image quality, and the CX3's backlit sensor has only improved this yet further.

For a 10.7x optical zoom compact, the absence of chromatic aberration at both ends of the focal range is impressive...

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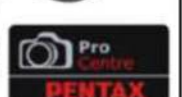
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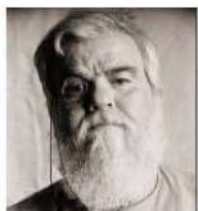
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ROGER HICKS

We all strive to take the best possible photographs, but when shooting for publications it's a case of horses for courses

HOW OFTEN do you know, with absolute certainty, exactly where and how your pictures will be used? I'm not talking about your immediate plans for them, but about what might conceivably happen to them in the long term. The immediate plans might consist of putting a print on the wall, or entering a competition or illustrating an article. But what if you win the competition, and someone asks if you've got a similar picture, landscape format instead of portrait, because it will suit their new poster campaign? Sure, it's an engaging fantasy, but it's also far from impossible.

The question was prompted by AP reader Jonathan Reid, who asked on the *Letters* page of AP 8 May why I appeared no longer to care about maximum quality, perfect exposure, and the like. The first answer is that I still care very much, depending on how the pictures are going to be used. In other words, 'horses for courses'.

The second and third answers are rather more complicated, and I thank Mr Reid for forcing me to think about the whole thing a bit harder.

Starting with the first answer, the pictures for which I used six-million-pixel JPEGs from my Leica M9 were illustrations for my column in *Land Rover World*. They are sent over the internet, they run at only about 2x3in (50x75mm) and they're not exactly fine art. The best have a measure of humour, but most are simply to add a bit of variety and colour to what would otherwise be called, in newspaper jargon, a 'grey page'. I used JPEG files because they're quicker to process than DNG, and at the size they're going to run, legibility (strong, simple shapes) is a lot more important than tonal subtlety.

On the other hand – this is where the second answer begins to kick in – I've been writing books and magazine articles for many years, and I know that often something I write will make me think, 'Oh, yes, that picture of so-and-so would be ideal here.' It's always possible that this particular picture will be run whole-page or even as a double-page spread.

At the normal 300dpi of photomechanical reproduction, a single A4 page is (roughly) 2500x3500 dots. Using the normal sloppy-but-good-enough approximation of one dot equals

one pixel, that's just under nine million pixels. By the same argument, a double-page spread is just under 18 million pixels. It therefore makes sense to shoot everything that might be used at a large size at the maximum possible resolution and, what is more, to shoot it as a DNG file rather than as a JPEG. This, therefore, is the second answer: it's always easier to throw away excess quality that you don't need than to try to invent quality that isn't there. That's why I now shoot my *Land Rover World* pictures at 18 million pixels and downsize them for the magazine.

Yet this second answer, about maximum possible quality, demands a third answer. The vast majority of the pictures I have shot over the past 44 years are on film. To this day, I prefer film for black & white work, using mostly 35mm, although in a variety of hanging files, drawers and archival boxes I have an incredible range of other formats. Why do I use so much 35mm when bigger formats give better quality?

Of course, convenience plays a part. Reloading every 36 shots, instead of 16, or 12, or eight, or four, or one, is seductive. Cost matters, too. More importantly, we come back once again to the kind of quality we consider adequate for a given application. Although I am as big a sucker as the next man for an exquisitely executed print, I am increasingly of the opinion that content trumps technical image quality. In other words, I'd rather see a well-composed picture of an interesting subject, where the technical quality is merely adequate (that is, good enough that I don't notice it) than a technically superb print of a dull, predictable subject.

Ideally, of course, I want both technical and aesthetic quality, but this introduces another consideration. I've never been one for big prints. I cheerfully accept that they are indispensable to some people's vision, but they aren't to mine. If I do it right, I can get an excellent 13x18cm or 5x7in print from 35mm (just a 4x enlargement, with the border), and I can quite easily make a print that will reproduce very well at A4 or with some loss of quality at A3 (a double-page spread): photomechanical reproduction is a great leveller. As I said earlier, horses for courses. **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com.

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